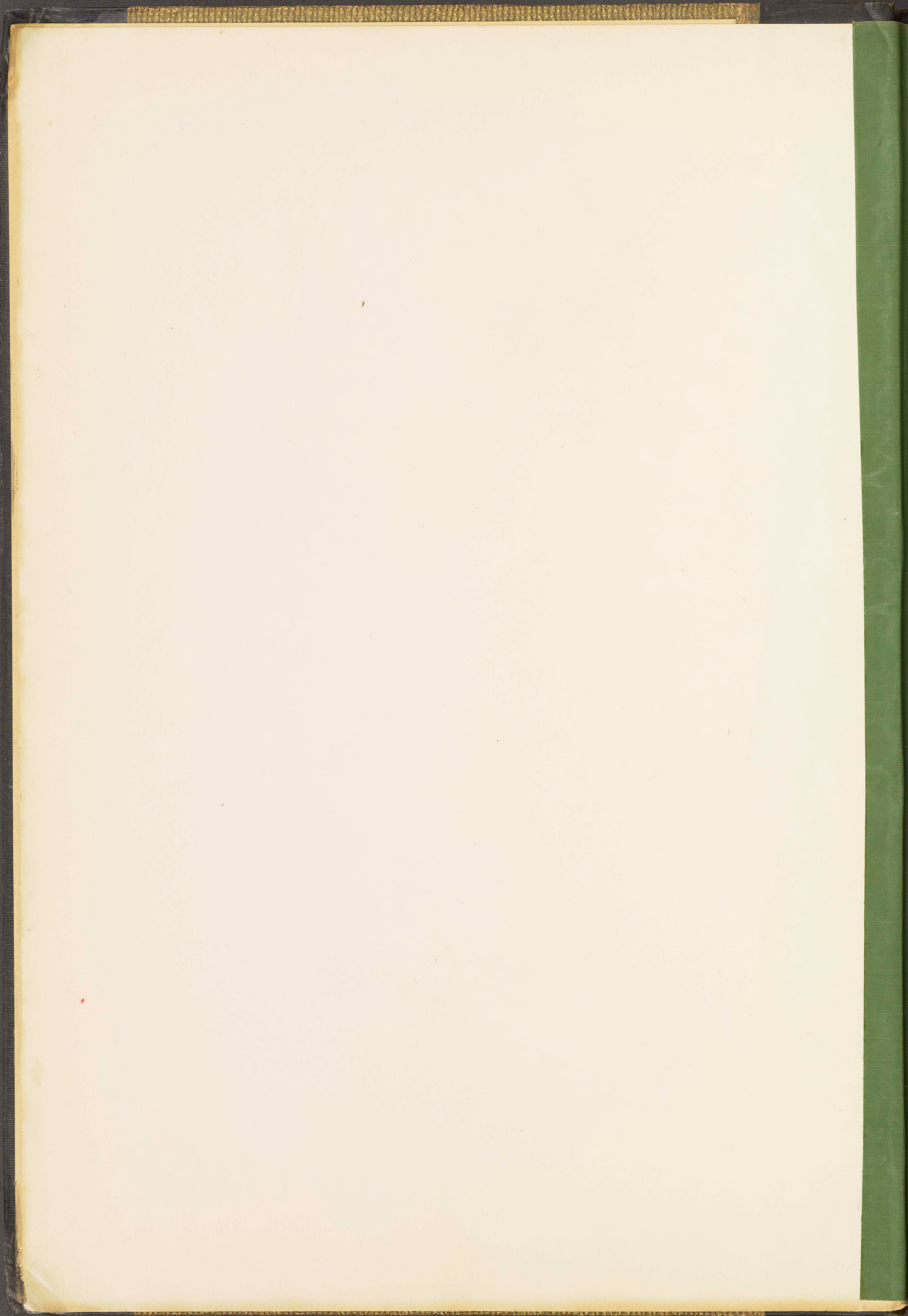


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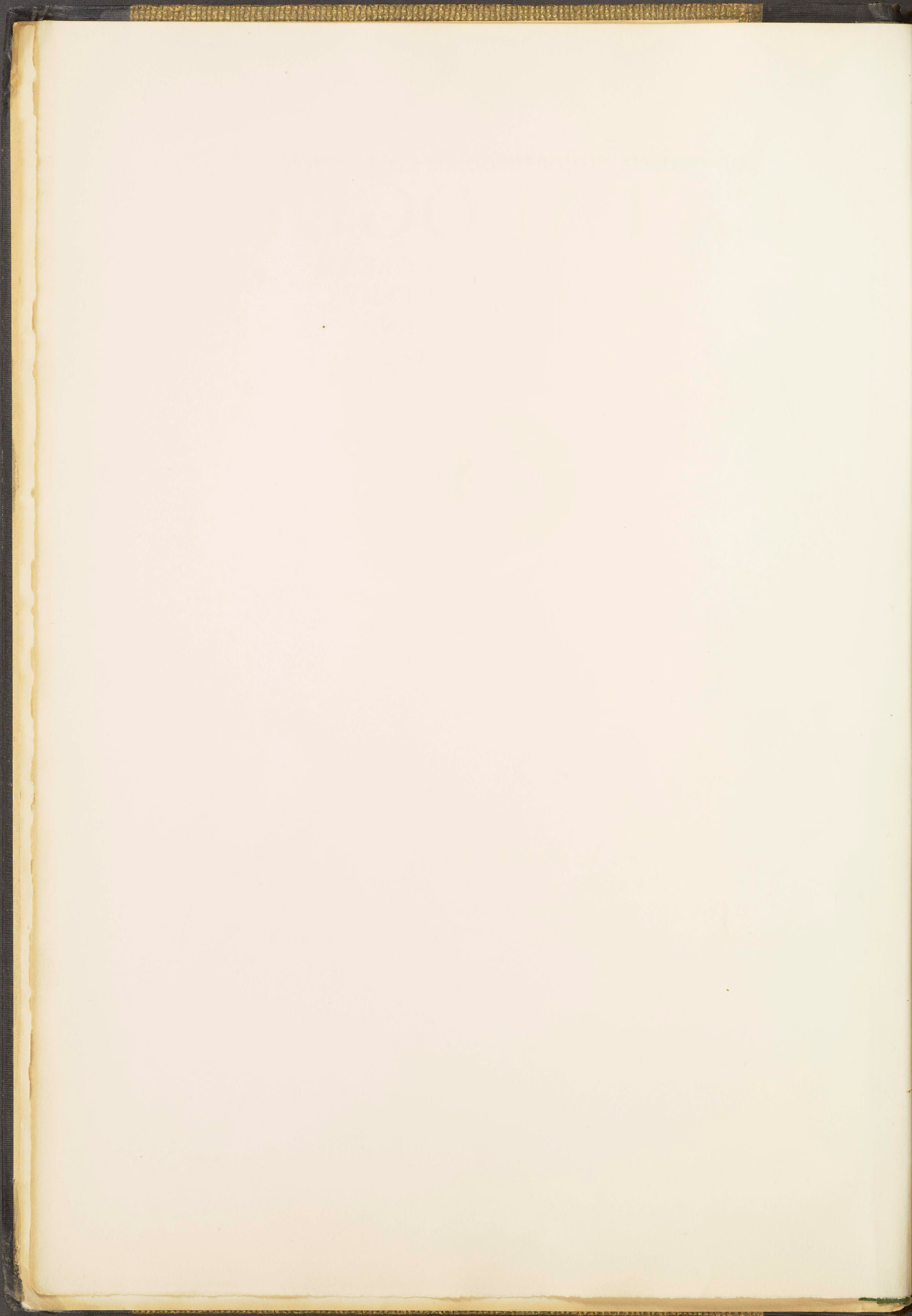






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# CATALOGUE

OF THE CHINESE, COREAN  
AND PERSIAN POTTERY  
AND PORCELAIN

By R. L. HOBSON

KEEPER OF THE DEPARTMENT OF CERAMICS  
AND ETHNOGRAPHY, BRITISH MUSEUM



## Volume Two

FROM T'ANG TO MING

JU, KUAN, KO, LUNG-CH'UAN & CHIEN WARES

ERNEST BENN, LTD. BOUVERIE ST. LONDON



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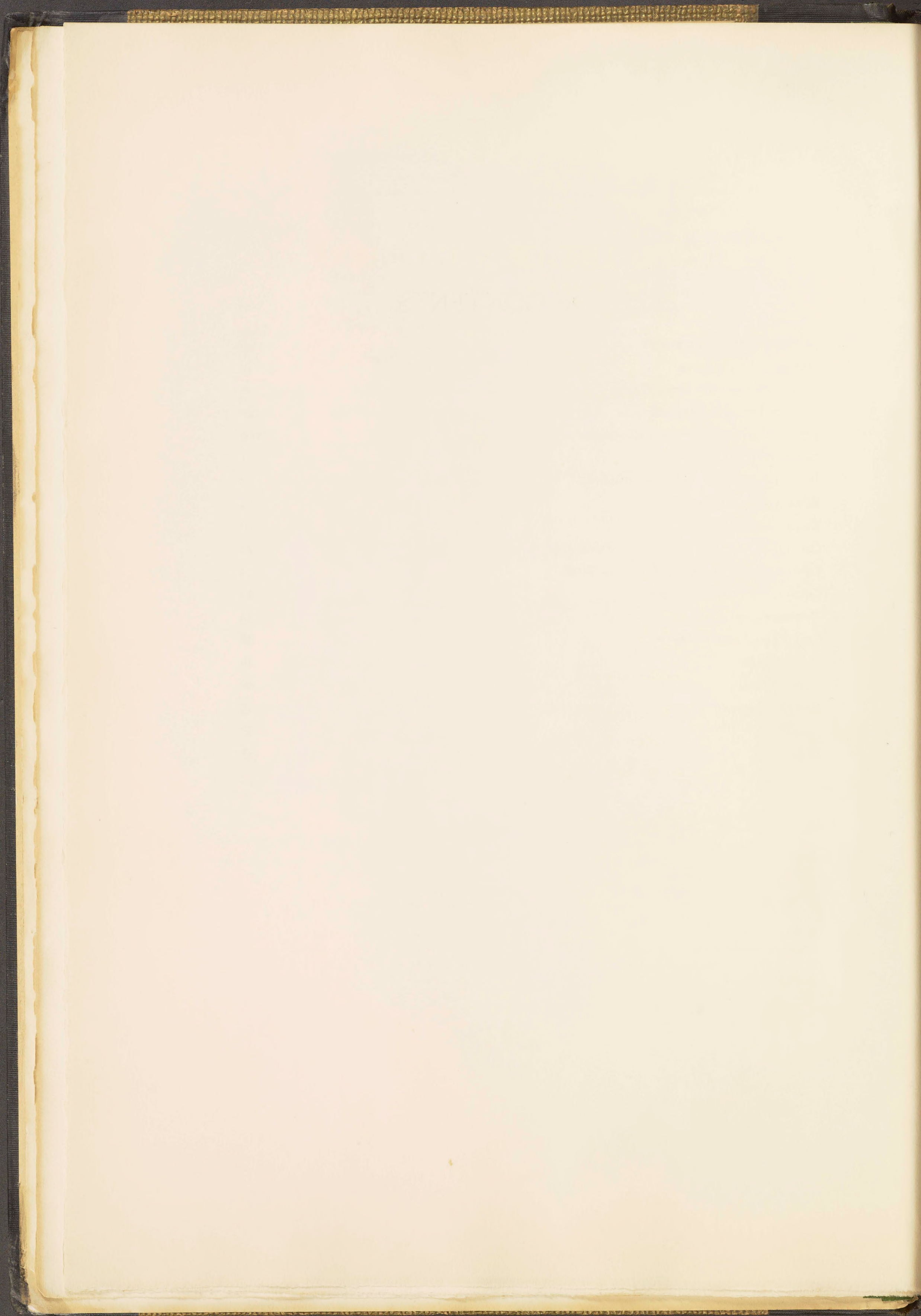
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## INTRODUCTION

### THE SUNG WARES

THE rule of the T'ang came to an end in A.D. 906, and there followed an unsettled interval, in which five minor dynasties rose and fell in the space of fifty-four years. After this the reins of government were more firmly held by the great Sung dynasty, which ruled over the whole of a slightly contracted China from A.D. 960 to 1127, and over the southern half till 1279. In 1127 northern China was invaded by the Tartar tribes, who had long been pressing on the frontiers, and the Sung emperor left his capital, K'ai-fêng Fu, and took refuge behind the barrier of the Yangtse, settling with his Court at Hangchow, which became the Southern Sung capital.

Under the Sung the Chinese enjoyed what was probably the most advanced civilization of the time. It is only necessary to read Marco Polo's description of Hangchow in 1280 to realize that the citizens of this capital were ahead of their contemporaries in culture and the amenities of life generally. The conditions were ideal for the development of literature and art; and the Sung dynasty has been described as one prolonged Augustan Age for poets, painters, and craftsmen. The emperors were patrons of the arts, and one at least was himself a painter of great merit. They were, besides, connoisseurs and collectors; and treatises and catalogues were compiled at their bidding. This interest in the antique doubtless spread beyond the Court, but it did not prevent the artist from seeking his inspiration in nature. Indeed, nature studies were the rule of the Sung painter, whose glorious landscapes and exquisite drawings of flowers, trees, birds, and animals have perhaps never been surpassed; and the same spirit is reflected in the minor arts.

Imperial patronage was not wanting for the ceramic art, which now entered on one of its most glorious phases. The Sung wares are mentioned almost with veneration by ceramic historians, and the potters of after years returned to them again and again as ideal in form and design. But the Sung wares differ widely from those of the T'ang, which had virtues of another order. The relatively soft T'ang earthenware, with its low-fired lead glazes, gave place to high-fired porcelainous wares with felspathic glazes which only melted at the full heat of the porcelain kiln. This radical change, which altered the whole character of Chinese ceramics, was not absolutely abrupt. We saw that porcelain and high-temperature glazes were coming into fashion at the end of the T'ang period; and all we know of the ceramic history of the Five Dynasties points to progress in the direction of porcelain. But in the Sung dynasty it is clear that the vogue of porcelain was definitely established.

We are using the word porcelain here in the broad Chinese sense, which includes, besides the white translucent material (which the European definition of porcelain demands), grey and dusky bodies which have been fired to such a state of vitrification that they emit a musical note on percussion. This ringing note was the principal criterion of the early porcelains in China. Externally, too, the Sung porcelains differ considerably in character from the more familiar but later wares of Ching-tê Chên. Painting in underglaze blue and overglaze enamels, which is so characteristic of the latter, was not fashionable in the Sung period. Monochromes were the rage, and colour effects were obtained, not by enamelling the surface but by incorporating the colouring oxides in the glaze itself. A wide range of delicate, but elusive, tints was thus obtained, some of them doubtless accidental and largely due to the opalescent nature of the thick, bubbly glazes. Crackle<sup>1</sup> was

<sup>1</sup> See p. 16.



## THE EUMORFOPOULOS COLLECTION

another feature, accidental at first, but afterwards deliberately cultivated by the Sung potters. The great merit of the Sung monochromes, whether plain or crackled, is their refinement of colour and form.

We are not entirely without guidance in dealing with the Sung wares. The principal of them have been briefly described in several old books on Chinese art, some of which were actually contemporary. The *Cho kêng lu*, a miscellany on art, though published in 1368,<sup>1</sup> incorporates the work of a thirteenth-century writer. The *Ko ku yao lun* was first published in 1387; the Album of Hsiang Yüan-p'ien was compiled in 1561; the *Tsung shêng pa chien* in 1591; the *Ch'ing pi ts'ang* in 1595, and the *Po wu yao lan* between 1621 and 1627. The information given in these and other less known early works is incorporated in the *T'ao shuo* (1774) and in the *Ching-tê chên t'ao lu* (1815), both of which have been translated and published in European languages.

But the variety of information is not so great as might be inferred from the number of works. At the best the accounts of individual wares are exceedingly brief, and many of the authors were quite content with repeating the phrases used by their predecessors. Further, these accounts are by no means easy to understand owing to the inherent ambiguity of Chinese writing and the perplexing vagueness of some of the colour words.

A few years ago, when specimens of Sung porcelain were even rarer in Europe than they are to-day, the difficulty of visualizing the objects described in Chinese books seemed almost insurmountable. Precarious results were obtained by a process of balancing probabilities. Difficulties still remain, but they are growing sensibly less with the arrival of more specimens in the Western market.

One abiding source of perplexity, however, is the Chinese colour word *ch'ing*, a vague and comprehensive term used to describe the blue of "blue and white" porcelain, the sea-green of celadon, the pale shades of *clair de lune*, grey, certain neutral tints, and even black. Dictionaries define *ch'ing* as the "colour of nature"; and, while we must admit that it is probably the only single word used in any language which would cover the wide range of subtle tints displayed by the Sung glazes, it is unfortunate for us that the Chinese writers did not more often qualify it by explanatory phrases such as *ch'ing* "of the sky after rain," or *ch'ing* "like onion sprouts in autumn." In actual fact half of the classic Sung glazes are described as *ch'ing* or *fên* (pale) *ch'ing*, leaving us to work out the precise shade of colour as best we can.

It will be noticed, too, that the Chinese writers have paid little attention to any but a few classic wares, such as the Ju, Kuan, Ko, Lung-ch'üan, Ting, etc. The rest are mere names to us, and we can only conclude that they conformed as far as local materials would permit to these leading types. Consequently we are compelled for the present to group our Sung wares under these few distinguished headings, and to include many specimens, though we are conscious that they must be merely minor varieties to which we are not yet able to give specific names. Occasionally some haphazard excavation gives us the clue to a local ware, and adds another name to the list of identified types. The list is growing slowly but surely, but its pace is not likely to be accelerated till systematic excavation is made by the Chinese or by European concessionists on the old factory sites.

With regard to the dating of the various Sung types when we have succeeded in identifying them, we are perhaps too ready to assume that they all belong to the Sung period. The brief Chinese accounts of the wares do not as a rule give us the *terminus ad quem*: they merely mention that such and such a pottery was flourishing in the Sung dynasty without recording the moment when it ceased to be active. But in several important cases—such as the celadons of the Lung-ch'üan district, the Ting and Chün wares—we have definite information that the factories in question were active as late as the sixteenth century. Doubtless they had passed their prime, but they are still to be reckoned with by the modern collector; and we strongly suspect that many other noted Sung wares continued to be made in the Yüan and even the Ming period. The difficulty of distinguishing the Sung, Yüan, and Ming celadons is a warning to us not to be dogmatic about the dating of the other types.

<sup>1</sup> The preface was written in 1366.



## INTRODUCTION

To return to the Sung glazes, we gather that the old Chinese collectors prized most highly the pure monochromes with smooth, evenly distributed colour. These undoubtedly are the greatest triumphs of the potter's skill. But there are many accidental effects, due to atmospheric changes in the kiln or to opalescence in the glaze, which are very pleasing. The Chinese purists affected to despise variegated glazes; but it is clear to us that the potters did not share their opinion entirely, for there is circumstantial evidence that they deliberately set themselves to copy the results of these happy accidents.

The clay used in many of the Sung wares was evidently highly charged with iron. This manifests itself in the rusty red or brown colour assumed by the unglazed parts of the ware after exposure to the heat of the kiln. The same element, iron, plays a large part in the colouring of the glazes. Whether added in the form of ferruginous clay to the glaze mixture, or merely escaping in minute quantities from the body clay in the process of firing, the iron was capable of producing the pale blue and bluish green of the *ying ch'ing* glaze,<sup>1</sup> the exquisite grey-blue of the *kinuta*<sup>2</sup> celadon, and the wide range of greens of the Lung-ch'üan, Ch'u-chou, and Northern celadons, besides the blacks and browns of the *temmoku*<sup>3</sup> wares. It was, in fact, the principal element of the *ching* glazes. The other chief colouring agent of the Sung glazes is copper, a metal capable of producing the most varied tints according to the atmospheric conditions prevailing in the kiln. In one kind of atmosphere it will produce turquoise blue and certain kinds of green, and in another the reds, crimsons, and purples of the Chün wares; and again, if the atmosphere is changed from an oxidizing to a reducing one while the firing is in process, splashed and variegated colours with streaks of red, grey, and purple will result. The pure aubergine purple glaze of later porcelains is derived from manganese, but we cannot recall any example of this glaze on Sung wares, though the "purple Ting" illustrated in Hsiang's Album seems to suggest it. Pure white and cream-white glazes, untinted by mineral oxides, also hold a high place in Sung collections, but they belong to another volume of this Catalogue.

The shapes of the Sung porcelains, too, have a character of their own. The bowls with wide mouth and small base, the shallow dishes with narrow rim or of saucer shape, the graceful bottles and vases of simple rounded form show that the Sung potter had inherited all the skill of his T'ang predecessor in the use of the wheel and that he had added a refinement of his own. Besides these there are many moulded forms obviously derived from bronze originals, but distinguished by a certain strength and directness and free from the over-elaboration which mars so many of the later copies of bronze in porcelain. The ornament of the classic Sung wares is added by pure potter methods, carving with a knife, etching with a stylus, pressing in moulds or applying stamped reliefs. The designs which are carefully chosen to suit the surface of the piece are distinguished by a delightful freshness and freedom of drawing. This is conspicuously the case with the fine free-hand carvings and etchings which, if somewhat severe in style, have all the refinement demanded by the old Chinese connoisseurs.

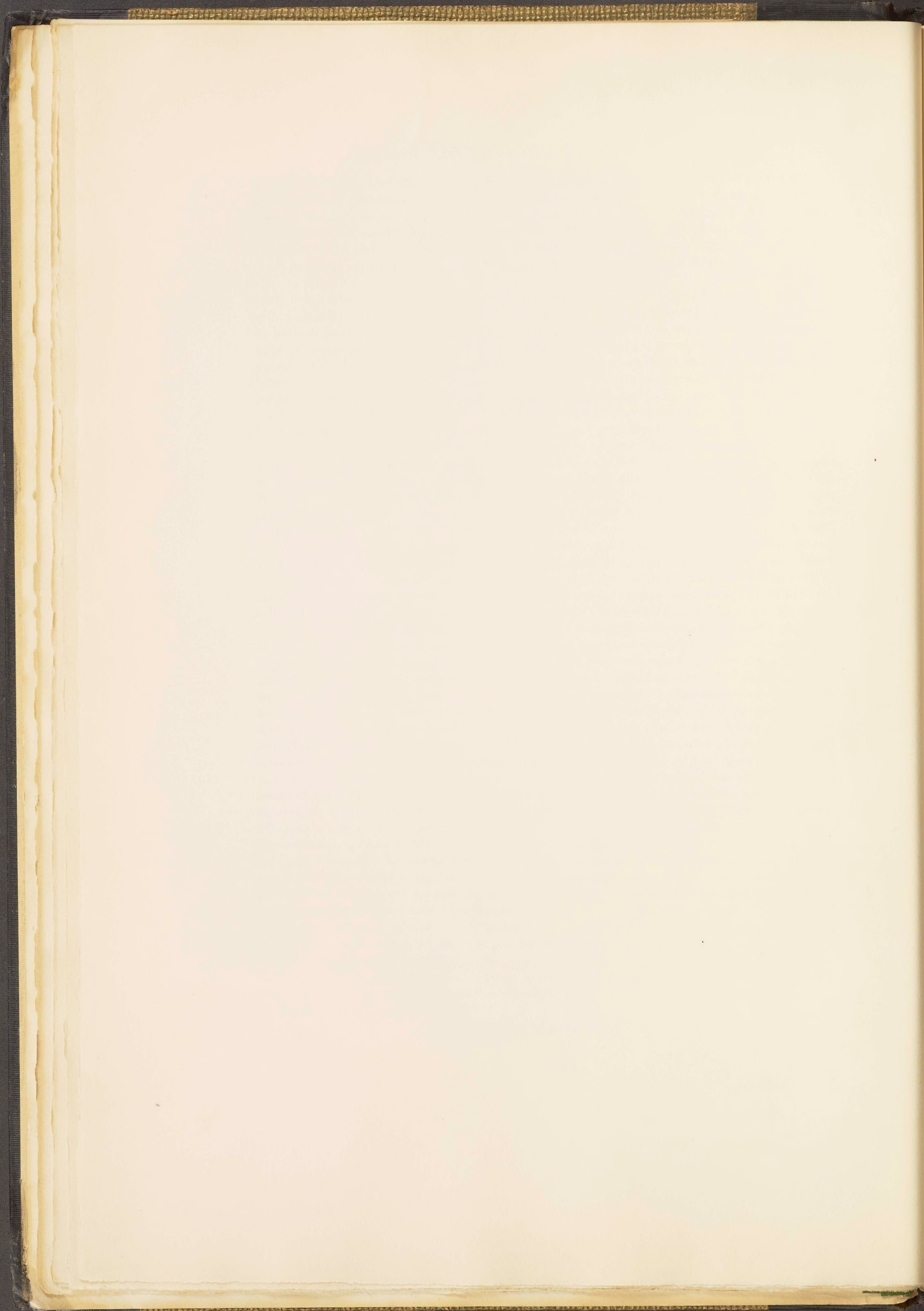
In the year 1280 the Yüan dynasty was established by Kublai Khan, the grandson of Genghis, first the Chin Tartars in the north and then the Sung rulers in the south submitting to the Mongol conqueror. We have little material for estimating the effect of this change on the potter's trade. In some cases it is certain that industry suffered from the exactions of the Mongol prefects, and the times in general were not particularly favourable for artistic development. On the other hand the Mongol Empire extended from end to end of Asia, and the interchanges of ideas between East and West must have made for progress in the decorative arts. But in the present state of our knowledge it is best to regard the Yüan dynasty, which lasted only from 1280 to 1368, ceramically at least, as an extension of the Sung.

<sup>1</sup> See p. 4.

<sup>2</sup> See p. 22. It may have been helped in the bluer shades of these glazes by a pinch of cobalt.

<sup>3</sup> See p. 38.



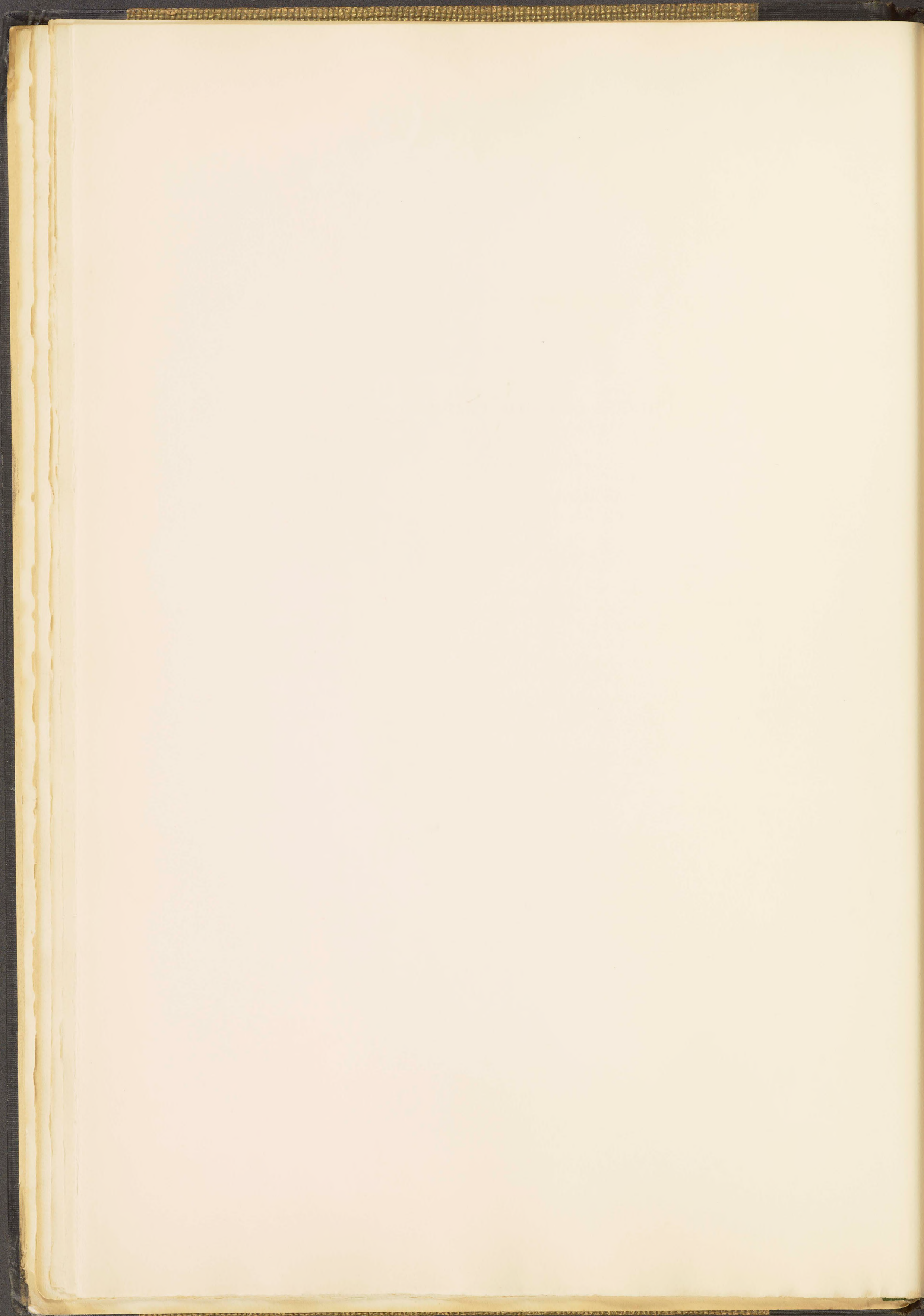




CHINESE DYNASTIC PERIODS

Five Dynasties	.	.	.	.	.	.	.	.	.	.	.	.	.	.	A.D. 907-960
Later Liang	.	.	.	.	.	.	.	.	.	.	.	.	.	.	907-923
Later T'ang	.	.	.	.	.	.	.	.	.	.	.	.	.	.	923-936
Later Chin	.	.	.	.	.	.	.	.	.	.	.	.	.	.	936-947
Later Han	.	.	.	.	.	.	.	.	.	.	.	.	.	.	947-951
Later Chou	.	.	.	.	.	.	.	.	.	.	.	.	.	.	951-960
Sung	.	.	.	.	.	.	.	.	.	.	.	.	.	.	960-1279
Northern Sung	.	.	.	.	.	.	.	.	.	.	.	.	.	.	960-1127
Southern Sung	.	.	.	.	.	.	.	.	.	.	.	.	.	.	1127-1279
Tartar Dynasties															
Liao	.	.	.	.	.	.	.	.	.	.	.	.	.	.	907-1115
Chin	.	.	.	.	.	.	.	.	.	.	.	.	.	.	1115-1260
Hsi Hsia	.	.	.	.	.	.	.	.	.	.	.	.	.	.	1032-1227
Yüan	.	.	.	.	.	.	.	.	.	.	.	.	.	.	1280-1368
Ming	.	.	.	.	.	.	.	.	.	.	.	.	.	.	1368-1644
Ch'ing	.	.	.	.	.	.	.	.	.	.	.	.	.	.	1644-1912







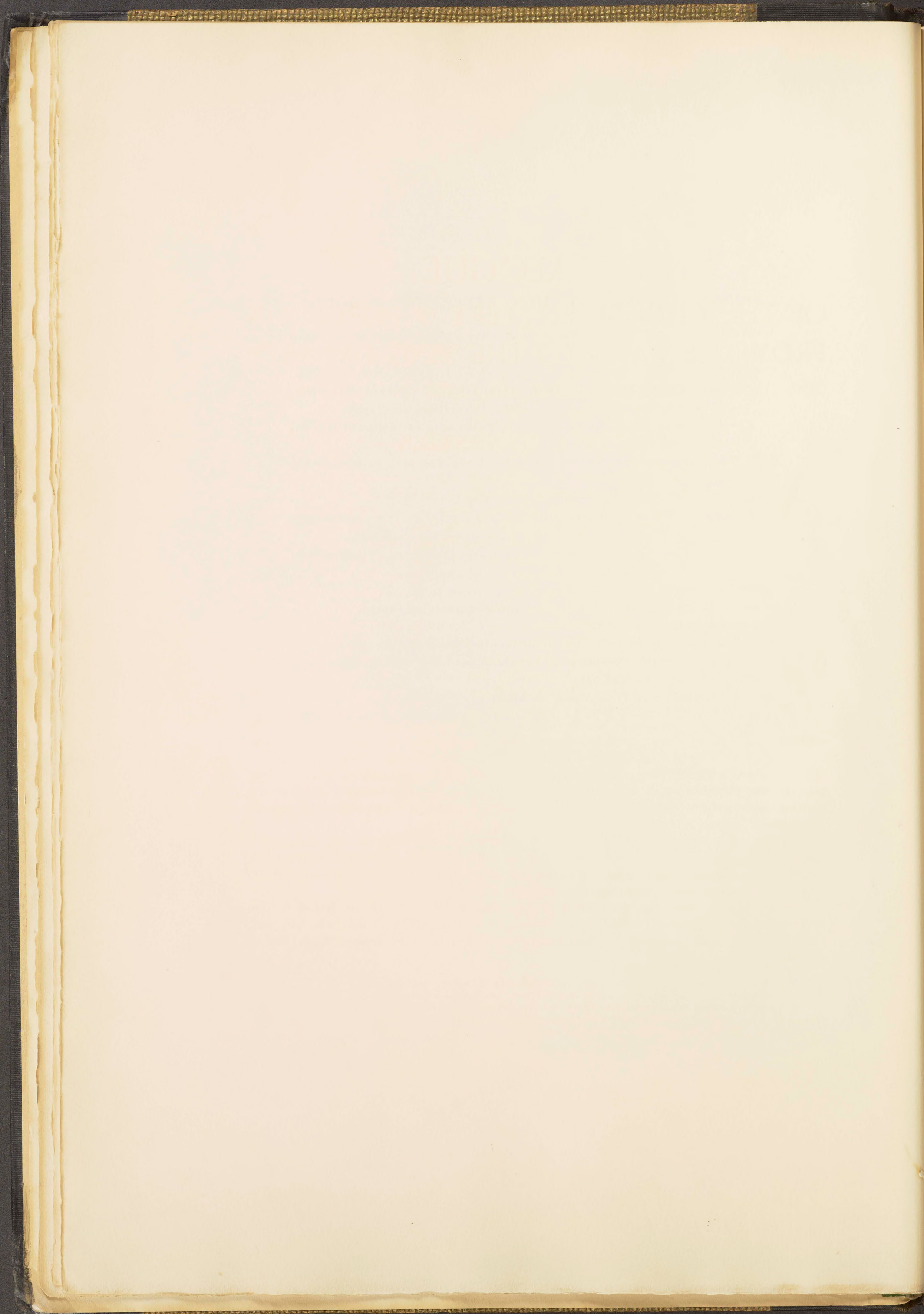
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<sup>1</sup> Referred to throughout as Hsiang's Album.

<sup>2</sup> Referred to throughout as *Chinese Pottery and Porcelain*.







# CATALOGUE

## OF THE CHINESE POTTERY & PORCELAIN

### FROM THE T'ANG TO THE MING DYNASTY

(THE JU, KUAN, KO, LUNG-CH'ÜAN, AND CHIEN AND ALLIED WARES)

#### THE FIVE DYNASTIES

**A**LTHOUGH the five short dynasties which fill the interval (A.D. 907-960) between the T'ang and the Sung are not consciously represented in the Collection, they call for some notice as a link between the T'ang and Sung. They are only mentioned in Chinese ceramic annals in connection with two kinds of ware, both of a somewhat mysterious character, and both evidently of a porcellanous kind. One is the *pi sé* (secret colour) ware of the princes of Wu Yüeh who reigned in Hangchow from 907 to 976; and the other is the fabulous Ch'ai porcelain which has been for centuries past the despair of the Chinese collector.

By collating the several references made by Chinese writers to the *pi sé* ware one can form a fairly good idea of its nature. A thirteenth-century writer<sup>1</sup> quoted in the *Cho kêng lu* gives us the traditional account of it as follows: "When the House of Ch'ien was in power the Yüeh Chou ware was sent to the Palace and the subjects and common people could not use it. Hence the name *pi sé* ware." In other words the productions of certain kilns at Yüeh Chou<sup>2</sup> were requisitioned for the ruling princes and so became prohibited ware, like that with Imperial yellow glaze in recent times. The Yüeh ware had not been prohibited in the T'ang period,<sup>3</sup> as we know from allusions to it in the *Chia ching* (Classic of Tea) and in T'ang poetry.

That it was a porcellanous type may be inferred from its successful use in musical chimes,<sup>4</sup> in which it rivalled the note of a jade sounding-stone; and as to its colour, it was likened to jade and to ice, and being *ching* it gave the tea a green (*lii*) colour. The Chinese colour word *ching* is ambiguous, and is used indifferently for green and blue, but *lii* is definitely green. Again, a T'ang poet says that the Yüeh ware "despoiled the thousand hills of their *ts'ui* colour"; and *ts'ui* is a bluish green or greenish blue, the colour of a kingfisher's feathers, of a turquoise or of emerald green jade.<sup>5</sup>

Jade, ice, the colour of the "thousand hills," the green tint imparted to the tea, all suggest a greenish, possibly a bluish green, celadon tint for the Yüeh glaze, and this would explain why a twelfth-century Chinese writer<sup>6</sup> compared certain Corean wares with the "ancient ware of Yüeh Chou," for the commonest Corean glaze is a bluish-green celadon.

We would gather then that the Yüeh ware was a kind of celadon<sup>7</sup> porcelain, and though we have no accredited specimens to illustrate it, we have seen T'ang celadons among the fragments found at Samarra, and we may perhaps be permitted to reconstruct the *pi sé* ware of Yüeh Chou on the lines of these.

<sup>1</sup> Yeh Chih.

<sup>2</sup> See vol. i, p. xxii.

<sup>3</sup> The modern Shaoxing, in Chekiang, near Hangchow.

<sup>4</sup> By Kuo Tao-yüan. See Bushell, *T'ao shuo*, p. 36.

<sup>5</sup> A seventeenth-century writer (see *Chinese Pottery and Porcelain*, vol. i, p. 38) speaks of Yüeh cups with small feet as being of the *ching* colour of a chestnut husk: "When turned sideways they show the colour of emerald green (*fei ts'ui*) jade."

<sup>6</sup> Hsü Ching, the Chinese Ambassador to Corea in 1125. See p. 3.

<sup>7</sup> See p. 22.



## THE EUMORFOPOULOS COLLECTION

Ch'ai is the family name of the Emperor Shih Tsung, of the posterior Chou dynasty, who ruled at K'ai-fêng Fu from 954 to 959. When this sovereign gave orders for an Imperial ware which was to be "blue as the sky after rain," it is related that the potters of Chêng Chou<sup>1</sup> were able to fulfil the order and that the ware supplied was christened *Ch'ai* ware. The word *Ch'ai* has become a proverb for all that is rare and precious in pottery. Made only during four or five years, it could never have been plentiful, and writers in the sixteenth century already bewail the impossibility of finding a complete specimen. Occasional fragments dug up from the ground, they tell us, were reverently preserved and mounted like jewels in buckles and other personal ornaments. Later the Ch'ai ware became legendary and the subject of fantastic stories.

The stock description of Ch'ai ware is given in the *Po wu yao lan*<sup>2</sup>—"men of old described Ch'ai ware as blue like the sky, brilliant like a mirror, thin like paper, and resonant like a sounding-stone."<sup>3</sup> Other writers state that it was sometimes crackled and that the Ch'ai vessels had coarse yellow earth under the foot. The last feature has led critics to suppose that it was a kind of earthenware; but it will be seen that unglazed patches of red or brown on the bottoms of the *ying ch'ing* ware<sup>4</sup> and even accretions of sand on the base are not inconsistent with a translucent porcelain body.

Short of happening on an Imperial tomb of the posterior Chou dynasty, we are hardly likely to find an actual specimen of Ch'ai porcelain: but there are among the *ying ch'ing* wares, which are about to be described, dishes, bowls, and bottles to which the traditional descriptions of the Ch'ai ware could be applied with very little exaggeration. They are of egg-shell thinness, resonant like a sounding-stone or jade, and on some of them the glaze is a beautiful pale blue, which approaches the colour of the sky after rain. It may well be that the Ch'ai porcelain was a superior variety of this type. At any rate we know of no other Sung or earlier porcelain which so nearly fulfils the requirements. It is in this *ying ch'ing* group, too, that we propose to look for the Ju ware which was second only to the Ch'ai in the estimation of old Chinese critics and which seems to have emulated the colour of its glaze.

<sup>1</sup> About sixty miles south of K'ai-fêng Fu.

<sup>2</sup> Published in the third decade of the seventeenth century.

<sup>3</sup> A good note on percussion is one of the Chinese criteria of the quality of porcelain. Porcelain is distinguished from earthenware by its more musical note.

<sup>4</sup> *Ying ch'ing* (misty blue or green) is a term applied to the glaze of a type of porcelain, which will be discussed at length in the next section.



## JU WARE AND YING CH'ING PORCELAIN

THE potteries at Ju Chou in central Honan had doubtless been noted for many years before that moment, towards the end of the Northern Sung period, when they were ordered to supply their *ching* ware for the Imperial Court in place of the white porcelain of Ting Chou, which was temporarily out of favour on account of some defects in the manufacture. From one account<sup>1</sup> it would appear that a select company of Ju Chou potters was actually transferred to the "forbidden precincts of the Palace" at K'ai-fêng Fu and set to work there, and that picked pieces of their ware only were reserved for Imperial use, the rejected specimens being offered for sale. This distinction fell to the Ju Chou potters because, we are told,<sup>2</sup> though a similar *ching* ware was made throughout all the districts of T'ang, Têng, and Yao,<sup>3</sup> the *ching* ware of Ju Chou was the best.

A remark by a Chinese writer in 1125<sup>4</sup> shows that the Ju ware was well known in his day; but as the Sung Court was driven south of the Yangtse in 1127 we may infer that the Palace factory ceased to function at K'ai-fêng Fu at that time, though doubtless the manufacture continued at Ju Chou<sup>5</sup> as a private affair. It is improbable that the Imperial Ju Chou potters, like those of Ting Chou, were transferred with the Sung Court to the south, for we are distinctly told that it was very difficult to obtain examples of the ware even at the end of the twelfth century.<sup>6</sup>

In these circumstances the chances of our finding a specimen of the Imperial Ju ware among the Sung wares existing to-day seem rather remote, though they may be improved to some extent by excavation. But the preliminary step of identifying the *Ju type* has been already taken and apparently with success.<sup>7</sup> The problem was to find a ware which would tally with the descriptions of Ju ware given by the early Chinese writers. Let us see what they had to say.

Hsü Ching, who visited Corea in 1125 and wrote a description of that country, describes some of the Corean pottery as like the modern Ju and the ancient Yüeh wares.<sup>8</sup> We shall consider the bearing of this contemporary evidence later. Other early writers describe the Ju ware merely as *ching*, a vague colour word which includes blue, grey, and certain neutral tints. The Ming historians are the first to particularize on the nature of the Ju glaze. According to the earliest<sup>9</sup> it was *tan* (pale) *ching*. Kao Lien<sup>10</sup> says "Ju ware I have actually seen. In colour it is egg-white (*luan po*), the glaze is transparent and thick like massed lard." *Luan po* seems to suggest a pale bluish or greenish colour. Hsiang Yüan-p'ien in his album<sup>11</sup> actually illustrates three specimens, two of which are respectively described as *yü lan* (sky blue) and *fên* (pale) *ching*, and on one of the pieces the glaze is crackled. In each case the colour of the illustration is a pale blue, but unfortunately the colours in this work cannot be implicitly trusted.<sup>12</sup> Lastly, the early nineteenth-century<sup>13</sup> imitations of the Ju glaze are described as "blue of the sky after rain," a phrase, it will be remembered, originally applied to the Ch'ai ware. On the whole it would seem that a pale blue or bluish-green glaze is indicated and that it was occasionally crackled.

<sup>1</sup> *Ch'ing po tsa chih* (written in 1193), quoted in the *T'ao lu*, book ix, fol. 9 verso.

<sup>2</sup> In the *Cho kêng lu*, quoting the thirteenth-century writer Yeh Chih.

<sup>3</sup> Apparently T'ang Chou and Têng Chou in southern Honan and Yao Chou in Shensi.

<sup>4</sup> Hsü Ching. See below.

<sup>5</sup> There were potteries still at work in the district when Richards wrote his *Geography of China* in 1908.

<sup>6</sup> See *Ch'ing po tsa chih*, loc. cit.

<sup>7</sup> G. Eumorfopoulos, *Transactions of the Oriental Ceramic Society*, 1922-3.

<sup>8</sup> See p. 1.

<sup>9</sup> *Ko ku yao lun*, first edition 1387, and second in 1459.

<sup>10</sup> In the *Tsung shêng pa chien* (A.D. 1591), translated by A. Waley in *The Year Book of Oriental Art*.

<sup>11</sup> Dated 1565. Published by S. W. Bushell in 1908 under the title, *Porcelain of Different Dynasties*.

<sup>12</sup> The original was destroyed and the illustrations in Bushell's version were made at second or third hand from a copy.

<sup>13</sup> Described in the *T'ao lu* (1815).



## THE EUMORFOPOULOS COLLECTION

As to the body of the Ju ware, neither the early writers nor Hsiang give any description of it. The later writers describe it as fine and shining like copper; and in Hsieh Min's list of the porcelains made at the Imperial factory at Ching-tê Chên in the eighteenth century<sup>1</sup> mention is made of (1) Ju glaze without crackle on a copper body and (2) Ju glaze with fish-roë crackle on a copper body, in both cases copied from original Ju specimens sent from the Palace. This would seem to imply a reddish coloured paste; but it may very well refer to the reddish brown colour which so often appears on the unglazed portions of white and greyish white porcelains. This colour is due to iron in the clay and is produced by the action of the kiln-fire on the unprotected body.

Such are the characteristics of the Ju porcelain, which was second only to the Ch'ai in the estimation of the old Chinese writers and which indeed seems to have carried on the traditions of that famous ware. Where are we to find a specimen? In old Chinese collections? A seventeenth-century Chinese writer declared that both Ch'ai and Ju porcelains had ceased to exist in his day. From some excavated tomb? It is improbable that such precious things would have been buried, except in the grave of a prince. On the other hand it is likely enough that specimens of the coarser porcelains of Ju type—those made at T'ang Chou and Têng Chou in Honan and at Yao Chou in Shensi for instance—were used for burial purposes and have been dug up from time to time. Mr. Eumorfopoulos<sup>2</sup> was the first to elaborate the theory that a ware of the Ju type is to be seen in the so-called *ying ch'ing* porcelain which has come to us recently from tombs and excavations in various parts of China. We had known this ware for some time, but, as the earliest specimens came from Korean tombs, it was assumed to be a Korean manufacture. It is indeed likely enough to have been made in Korea as well as in China, and it may well be the Korean ware which Hsü Ch'ing compared with the "modern Ju Chou porcelain" in 1125. But it was certainly made in China. Most of the specimens we now have come from Honan, though others have been found at Külühsien in southern Chihli, in Kiangsi, and as far west as Szechwan, showing a very wide distribution of the ware.<sup>3</sup>

The characteristics of the *ying ch'ing* porcelain are a hard white body, rather granular in fracture, highly translucent, and with a decided tendency to burn brown on the exposed parts, such as the unglazed patch which is usually found on the base, and the raw edges of bowls, etc. The potting of the better specimens is very skilful, and they are sometimes worked as thin as "egg-shell" porcelain. The glaze is thick and fluescent, generally full of bubbles which give it a soft, melting appearance, and in colour it is white with a faint bluish or greenish tinge which is emphasized in the thicker parts. This is the "misty" blue or green indicated by the term *ying ch'ing*; and it could be caused by opalescence resulting from the bubbly nature of the glaze or by the presence of a little iron which might easily escape from the body<sup>4</sup> in the heat of the kiln. In some cases, however, the blue tone of the glaze is so decided that one would suspect the presence of cobalt,<sup>5</sup> and this suspicion seems to be confirmed by a bright blue spot on a specimen in the Collection (B 21). In a few instances the glaze is crazed,<sup>6</sup> and might even be described as cracked: but the ware shows considerable variety in technique, as is only to be expected, seeing that it was made in many different places.<sup>7</sup> Some of the bowls have a raw, browned patch on the base in which the mark of a circular support can be detected: the mouth-rim of such pieces is usually glazed. Others have the base glazed and the mouth-rim bare (in such cases a metal collar was sometimes applied to cover the raw edge), and others again are unglazed on both base and mouth. The ware varies also in fineness. B 1 is a fine, white, hard porcelain almost like that of Ching-tê

<sup>1</sup> Published in the *T'ao lu*, Bushell's *Oriental Ceramic Art* (p. 368), and *Chinese Pottery and Porcelain*, vol. ii, p. 223.

<sup>2</sup> *Loc. cit.*

<sup>3</sup> It even had its place in the export trade, for fragments of it have been found at Rhages, in Persia, and at Fostat, in Egypt.

<sup>4</sup> The ferruginous nature of the body material has already been noted.

<sup>5</sup> Cobalt is the mineral used in preparing the ordinary blue colour used in porcelain decoration, e.g., that of the later blue and white porcelain. A pinch of cobalt was used to give a blue tone to the green celadon glaze (see p. 22).

<sup>6</sup> Crazing is the accidental splitting up of the glaze. It is distinct from the crackle which was intentionally produced (see p. 16).

<sup>7</sup> Some Chinese connoisseurs attempt to distinguish various makes of *ying ch'ing* porcelain, e.g., the Honan *ying ch'ing*, the Kiangsi *ying ch'ing*, etc.



## JU WARE AND YING CH'ING PORCELAIN

Chên, with little or no browning of the foot-rim. At the other extreme are specimens with impure glaze powdered with black specks and with the raw patch on the base burnt deep reddish brown. Again there are specimens, such as B 40, on which the glaze, closely crazed all over, has allowed the penetration of fatty impurities and so has become discoloured. These porous pieces are perhaps underfired.

The *ying ch'ing* ware is sometimes perfectly plain, relying on the unadorned beauty of its form and colour. When decoration is added, it is incised with a pointed (in some cases with a toothed) implement, carved with a knife, moulded in relief by pressing the vessel in an intaglio mould, or traced in faint relief in threads of white clay.<sup>1</sup> In every case it is covered with the transparent glaze which protects but does not conceal it.

Only such a glaze as this could have been used on the elaborately incised beaker illustrated as Ju ware in Hsiang's Album (fig. 19). This in fact was one of the considerations which led Mr. Eumorfopoulos to connect the *ying ch'ing* and the Ju wares. Another was the thought that a ware of such undoubted beauty and delicacy and one well worthy of the encomiums of the old Chinese critics had otherwise been overlooked by Chinese collectors and writers on ceramics. Such a thing was incredible. The *ying ch'ing* then must be identified with one of the principal wares—the Ch'ai, Ju, Kuan, Ko, etc.—and it seemed to realize the description—egg-white, pale green or blue, blue of the sky after rain—of the Ch'ai and Ju better than any other. It is not indeed claimed that our *ying ch'ing* porcelains include specimens of Imperial Ju ware, though some of them could hold their own in the most exalted company, but Mr. Eumorfopoulos has made a very good case for regarding them as of the *Ju type*, which was probably followed in many more potteries than those mentioned in the *Cho kêng lu*. In any case the private factories at Ju Chou, and those at T'ang Chou, Têng Chou, and Yao Chou would be enough to account for all the various qualities and styles of the *ying ch'ing* porcelain, which have come to our knowledge.<sup>2</sup>

The ornamental designs on this ware have much in common with those of the Northern celadon,<sup>3</sup> as is only to be expected on the assumption that both were largely made in Honan and during the Sung period. Nor is it surprising to find similar designs and shapes in Korean pottery, since Hsü Ch'ing implies that the Korean potters followed closely the Chinese types. One motive common to all three wares is that of boys among flowers (B 25 and 35); others are lotus flowers, ducks, or fishes in water which is represented by wavy lines scratched with a comb.

On the other hand *ying ch'ing* porcelain has much to show us, both in style and motive of design, which is new in early Chinese wares: such, for example, as the oak leaf and acorn design on B 22, the star-like blossoms and the human masks with rings serving as handles on B 43, and the remarkable satyr masks on B 44.

With regard to the dating of the *ying ch'ing* porcelain, it seems probable that the Imperial Ju ware was only made for a few years at the end of the Northern Sung period. But we have no reason to suppose that the parent factories at Ju Chou, or the other factories which worked elsewhere on the same lines, ceased their activities at the same time. On that point Chinese writers give us no information. Judging, however, by the style of the ware, one would say that the bulk of our *ying ch'ing* belongs to the Sung period; but there are not a few specimens the shapes of which point to a Yüan or even a Ming date. The *Ko ku yao lun* tells us that ewers known as *hu ping* were introduced by the Mongols and first used in the Yüan dynasty. The typical *hu ping* appears to be the Persian type of ewer with pear-shaped body and long handle and spout. Ewers of this form are known in *ying ch'ing* porcelain. Again, the form of B 38, a wide-shouldered jar, seems to suggest a Ming date, and B 52, if indeed it can be classed as *ying ch'ing*, can hardly be earlier than the

<sup>1</sup> A decoration of ferruginous brown spots like those of the "spotted celadon" (see p. 23) is seen on a few small vases, which seem to be of *ying ch'ing* type, e.g., B 54.

<sup>2</sup> The Ju ware of the old Chinese books is the Imperial Ju porcelain, which as far as we know was only made for a few years at the beginning of the twelfth century. This is the ware which was rare already in the thirteenth century, and described as extinct by an early seventeenth-century writer. In these circumstances, what likelihood is there that we have fifteen or twenty specimens in London to-day? Yet this is implied by those impetuous people who would label every fine specimen of *ying ch'ing* porcelain unequivocally Ju.

<sup>3</sup> See p. 23.



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reign of Chêng Tê (1506-22), when Kung Ch'un is believed to have invented this form of teapot at Yi-hsing.

On the whole it is probable that the Ju type, like the Chün and Ting wares, continued to be made far into the Ming period, although, like so many of its fellows of Sung fame, it sank into insignificance after the Yüan dynasty before the rising popularity of the Ching-tê Chên porcelain.

### B 1. Plate 1

Vase of bronze form with pear-shaped body and spreading mouth: cylindrical foot slightly expanding at the rim. Porcelain, with designs moulded in low relief and tooled. The lower part of the body is closely ribbed: on the upper part are four compartments, divided by shallow ribs, containing panels of *kuei* dragon fret with key-fret borders. On the neck are stiff leaves engraved with fret patterns and a key-fret border. On the foot is formal dragon ornament on a key-fret ground in four compartments divided by ribs. The glaze is bubbly and bluish; and the edge of the foot-rim is bare and very slightly browned.

Ju type. SUNG. H. 5.8"

See *The Art of the Chinese Potter*, Plate 96. The style of this exquisite vase recalls some of the illustrations in the album of Hsiang Yüan-p'ien (see p. 3).

### B 2. Plate 5

Bottle with pear-shaped body and contracted neck spreading at the mouth: straight-sided hollow foot. Porcelain of egg-shell thinness with bubbly glaze of faint bluish tinge. The rim of the base and mouth are both unglazed and slightly browned. Ju type. SUNG. H. 9.5"

The shape is built up in three horizontal sections.

### B 3. Plate 2

Dish with foliate sides and flat base. Porcelain finely potted and translucent, with glaze of faint bluish tinge. A raw browned patch under the base. Ju type. SUNG. D. 4.1"

Metal dishes with foliate and petal-shaped rims of this kind were found by Sir Aurel Stein at Karakhoja, in Turkestan, a site inhabited in the T'ang and Sung periods.

### B 4. Plate 2

Cup with conical bowl and deep straight base: a small boss in the centre inside. Thin translucent porcelain with bubbly glaze of faint bluish-green tinge.

Ju type. PROBABLY SUNG. D. 3.9"

Cups of this form also occur in early Ming porcelain.

### B 5. Plate 3

Cup, egg-shaped, with six-lobed saucer attached, and high foot with spreading rim: the edge of the saucer is folded down. Porcelain with warm white glaze only showing the bluish tinge where it has collected thickly. Under the base is a raw patch burnt brown and showing traces of the kiln support.

Ju type. SUNG. H. 3.75"

This form of cup in lacquer was found at Külühsien, a town destroyed at the beginning of the twelfth century.

### B 6. Plate 2

Shallow bowl with foliate edge, wide mouth, and small foot. Porcelain with bubbly glaze of faint bluish tint, the interior partitioned by six faintly visible ribs. Shallow base with unglazed patch burnt brown.

Ju type. SUNG. D. 6.1"



## JU WARE AND YING CH'ING PORCELAIN

### B 7. Plate 2

Bowl with rounded sides. Porcelain with bubbly glaze of bluish tint: raw mouth-rim and base, both slightly browned. Ju type. SUNG. D. 4"

### B 8. Plate 3

Incense vase of cylindrical form with ribbed sides and three cloud-scroll feet. Porcelain with bubbly glaze of faint bluish tinge on the exterior. The unglazed base is browned. Ju type. SUNG. H. 3"

### B 9. Plate 3

Bowl with barrel-shaped body and three curved feet: a band of studs projecting from the upper and lower edges of the exterior. Porcelain with thick glaze of pale bluish tint, which has parted in places and allowed the exposed biscuit to burn red. Ju type. SUNG. D. 4.7"

### B 10. Plate 4

Box, circular, with convex cover, straight sides, and deep foot-rim. Porcelain with bubbly glaze of bluish-green tinge. Inside are three small cups, fixed, with three berries between. Unglazed inside the cover and under the base where the biscuit is browned and rough with kiln-grit. Ju type. SUNG. D. 3.8"

Similar boxes are found in celadon ware: cf. B 133. In the *Tsung shêng pa chien*, translated by A. Waley in *The Year Book of Oriental Art*, p. 84, mention is made of "New Year fruit boxes of large size with compartments shaped like the petals of a plum blossom." These were in Kuan and Ko ware, and were probably of somewhat similar construction.

### B 11. Plate 9

Two Buddhist lions seated on square pedestals and sporting with balls of brocade. Porcelain, the figures almost entirely in biscuit with a few touches of bluish-white glaze: the pedestals, which have four monster-head feet, are covered with glaze except for a patch beneath. The biscuit tends to burn brown in the proximity of the glaze. Ju type. PROBABLY SUNG. H. 6.25"

Lions of very similar type (usually fitted with tubes for holding sticks of incense) are common in pottery and porcelain of the later periods. They are usually in pairs, a male with a ball of brocade and a female with a cub.

### B 12. Plate 3

Jar of ovoid form with low straight-sided neck and base: the sides moulded in six compartments separated by ribs and each containing two lobes: the cover almost flat and moulded with a chrysanthemum flower in low relief. Base unglazed and lightly browned. Ju type. PROBABLY SUNG. H. 2.6"

### B 13. Plate 6

Ewer with ovoid body, narrow cylindrical neck, plain spout, and double-strand handle: cap cover with terraced top surmounted by a sitting lion. Porcelain with bubbly glaze of faint bluish tint but powdered with brownish specks. Ju type. SUNG OR YÜAN. H. 7.2"

### B 14. Plate 6

Ewer with pear-shaped body, slightly spreading foot, long spout and plain handle: dome-shaped cover surmounted by a lion. Porcelain with bubbly glaze of faint bluish tinge. The sides are



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carved with a pattern of overlapping leaves shaded with scratched lines; and there are two bands of incised leaves on the cover. The base is unglazed and lightly browned.

Ju type. SUNG OR YÜAN. H. 8.7"

Ewers with similar form and leaf ornament are known in Korean celadon of the Korai period (924-1392).

### B 15. Plate 2

Pair of bowls with sides moulded in chrysanthemum petal pattern. Porcelain with bubbly white glaze with faint bluish-green tinge. In the centre is a medallion with a lily design traced in white clay. Narrow base with flat bottom unglazed and deeply browned.

Ju type. SUNG. D. 4.45"

See note on B 3.

### B 16. Plate 1

Wine-pot with pear-shaped body, short straight neck and base: high spout and scroll handle grooved at the edges: cap-cover surmounted by a lion: and saucer with conical stand socketed to receive the base of the ewer. Porcelain with bubbly glaze faintly tinged with blue on the ewer and with green on the saucer: the unglazed parts of the base, etc., lightly browned. The ornament is in slight relief and formed by applied threads of clay: a band of foliage scroll on the shoulder, stiff leaves above the base and on the stand and borders of key-fret, false gadroons and scroll-work. The saucer has a foliate rim and the sides are partitioned by eight ribs.

Ju type. SUNG. D. OF SAUCER 5.8"

### B 17. Plate 5

Bowl, cup-shaped, with rounded sides and straight lip. Porcelain with glaze faintly tinged with duck-egg blue. Incised ornament on the exterior consisting of two bands of formal leaves with combed shading. Burnt brown on the unglazed base.

Ju type. SUNG. D. 4.5"

### B 18. Plate 5

Conical bowl with wide mouth and small base. Finely potted porcelain, thin and highly translucent: carved inside with lotus flowers and foliage against a background of milled lines which apparently represent water. Glaze of faint bluish tinge with a greenish-blue patch where the glaze is thick at the bottom of the bowl. Shallow base with browned biscuit and traces of kiln-grit.

Ju type. PROBABLY SUNG. D. 5.75"

Exhibited at the Manchester City Art Gallery, 1913; and at the Burlington Fine Arts Club, 1910 (Catalogue, F 9).

### B 19. Plate 4

Conical bowl of the same form and design but slightly less blue in the glaze.

D. 5.6"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, F 14, PLATE XXXVIII).

### B 20. Plate 5

Bottle with globular body flattened at the sides: slender neck with raised band and wide, straight-edged mouth: spreading foot with terraced rim. Porcelain with glaze of faint bluish tinge: carved with a peony scroll on the body, lozenge pattern on the neck-band, key-fret on the lip, and a foliage scroll on the rim of the base. Unglazed and slightly browned under the base.

Ju type. SUNG OR YÜAN. H. 7.5"

### B 21. Plate 6

Bottle of slender pear shape with tapering neck and spreading mouth: low, expanding foot hollow beneath. Porcelain slightly browned under the base, with bubbly glaze of faint greenish-



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blue tint. On the body is a finely incised peony scroll. There are a few spots of brown in the glaze, and one patch of vivid blue suggesting the presence of cobalt.

Ju type. SUNG OR YÜAN. H. 9.5'

A ewer with this kind of decoration in the British Museum has the *hu p'ing* shape which is believed to have appeared in China first in the Yüan dynasty (p. 5).

### B 22. Plate 4

Wine-pot with depressed globular body, small mouth and cylindrical neck, long spout and ribbed handle: cap cover surmounted by a lion. Porcelain with bubbly glaze of faint bluish tinge. Ornament incised: a band of oak leaf and acorn scroll on the side, with borders of cloud-scroll and key-fret patterns. Bands of scroll pattern and radial lines on the cover. The biscuit on the base and elsewhere is lightly browned.

Ju type. SUNG OR YÜAN. H. 5.2"

### B 23. Plate 8

Vase with ovoid body and small mouth: shallow base. Porcelain with glaze of faint greenish-blue tinge. Carved ornament on the upper part of the body consisting of pairs of large formal chrysanthemum blooms with feathery foliage in four upright compartments bordered by combed lines. The base is unglazed and marked with wheel-rings: and the biscuit shows a tendency to burn brown.

Ju type. SUNG. H. 12.8"

With the style of the carving and the feathery foliage *cf.* the ewer with phoenix head (Vol. I, No. 389).

Exhibited at Stockholm, 1914 (Catalogue, No. 147).

### B 24. Plate 7

Pair of bowls with wide mouths and foliate edges, straight sides, and small shallow bases. Porcelain with bubbly glaze of faint bluish tinge: lightly carved inside with a scroll of flowers and foliage. An unglazed patch, slightly browned, and some kiln-grit under the bases.

Ju type. SUNG. D. 6.9"

### B 25.

Bowl with wide mouth and small base. Porcelain with glaze of faint bluish tinge, the blue accentuated in the thicker parts. Carved design inside, of two nude boys among formal flowers and foliage with feathery fronds which look like wings, on the sides of the bowl. Shallow base with unglazed patch in the middle burnt reddish and rough with kiln-grit. The ware is thinly potted and very translucent.

Ju type. SUNG. D. 7.6"

### B 26. Plate 7

Bowl of similar ware but slightly shallower: similar design.

D. 7.75"

### B 27. Plate 7

Bowl with wide mouth, slightly rounded sides, and small base. Porcelain with bubbly glaze of faint bluish tinge in the thicker parts. Incised on the interior with combed wave pattern, scrolls, and forms suggesting birds' wings: cloud border. The base is shallow with a patch of browned biscuit beneath and the mark of a circular support. Metal collar on rim.

Ju type. SUNG. D. 8.2"

### B 28. Plate 7

Bowl with wide mouth, slightly rounded sides, and small base. Porcelain with bubbly glaze of faint bluish tinge. Inside is an incised design of scrolls and cloud forms with a suggestion of birds' wings. Shallow base burnt red beneath.

Ju type. SUNG. D. 7.8"

### B 29. Plate 7

Bowl of similar ware and design.

D. 7.7"



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### B 30. Plate 13

Bowl with rounded sides, lip turned outwards, and deep foot. Porcelain with glaze faintly tinged with green. Ornamented inside with sketchy scrolls incised and hatched with combed lines. The base is unglazed inside and slightly browned, and showing the mark of a circular support.

Ju type. SUNG. D. 6.25"

Bowls similar to this have been found in Korean tombs.

### B 31. Plate 12

Bowl with wide mouth and narrow foot; rounded sides, slightly spreading at the lip. Porcelain with bubbly glaze of bluish tint, lightly incised inside with a design of two fishes and combed waves. Unglazed base slightly browned.

Ju type. SUNG. D. 7"

### B 32. Plate 12

Shallow bowl with rounded sides. Porcelain with bubbly glaze of distinctly bluish tone, lightly crazed. On the outside is a lily scroll incised. The base is glazed and the mouth-rim raw.

Ju type. SUNG. D. 6.5"

### B 33. Plate 9

Pillow with bowed sides and slightly concave top. Porcelain with bubbly glaze of faint bluish tinge. The sides are strongly carved in relief with a dragon form in clouds: and on the top is a panel with three children playing on a matting ground in low relief. The base is unglazed and shows the marks of five kiln supports.

Ju type. SUNG. L. 7"

### B 34. Plate 11

Vase with ovoid body and small mouth with ribbed neck. Porcelain with bubbly glaze of faint bluish tinge. The sides are strongly carved with a lily scroll in relief on a hatched ground. The base is unglazed and browned in the firing.

Ju type. SUNG. H. 9.3"

See *The Art of the Chinese Potter*, PLATE 94.

### B 35. Plate 10

Vase with ovoid body and short narrow neck with horizontal rib and a cap cover. Porcelain, burnt reddish brown on the bare parts of the base: bubbly glaze of bluish tint which ends just short of the base in an uneven line and drops. On the sides is a boldly carved design of boys in lotus scrolls in low relief against a hatched background.

Ju type. SUNG. H. 16.25"

### B 36. Plate 11

Bowl with slightly rounded sides, wide mouth, and shallow base. Porcelain with glaze of distinctly blue tinge. Ornament moulded in relief inside. In the centre are two flying phoenixes confronted; and on the sides six radiating panels with bowls of lilies alternating with bottle-shaped vases of chrysanthemums: key-fret border. The base is glazed but the mouth-rim is raw and shows a slightly browned biscuit.

Ju type. SUNG. D. 7.25"

Exhibited in the Municipal Museum at Amsterdam, 1925 (Catalogue, No. 158).

### B 37. Plate 12

Shallow bowl or dish with slightly curved sides and small foot. Porcelain with bubbly glaze of faint bluish tinge. Moulded ornament inside: a medallion with two fishes in waves in the middle: and a border with crawling boys in flowers and two panels of pine-cone pattern: beaded edge. The base is glazed and the mouth-rim raw.

Ju type. D. 7"

Cf. B 190.



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### B 38. Plate 13

Vase with wide ovoid body, and short straight neck : flat base. Porcelain with glaze of faintly bluish tinge. Ornament moulded in low relief on the shoulder : a peony scroll and a narrow band of foliage scroll with upper edge beaded. Base unglazed and browned.

Ju type. PROBABLY MING. H. 5"

The form and build of this vase are in the Ming style.

### B 39. Plate 4

Bottle with pear-shaped body and tall cylindrical neck with two handles in the form of S-scrolls. Porcelain with thick bubbly glaze of bluish tint, irregularly crazed. On one side is a spray of budding prunus modelled in low relief under the glaze. The unglazed base is burnt brown.

Ju type. SUNG. H. 7.2"

### B 40. Plate 14

Hexagonal bottle with pear-shaped body, slender neck, and spreading mouth : two handles notched like bamboo. The sides are moulded with lotus flowers and leaves on a scaled ground : on the shoulders are daisy-like flowers in compartments and scale pattern on the neck. Porcelain with impure glaze of greenish-blue tint, much crazed and discoloured : base unglazed.

Ju type. SUNG. H. 9"

### B 41. Plate 14

Bottle of similar ware, with globular body, straight neck and spreading mouth and straight foot : two tiger-mask handles with fixed rings on the shoulders. Moulded ornament in belts on the body : two bands of lozenges enclosing flowers ; lotus pattern on a seeded ground above, and a band of chrysanthemum petals below. On the neck are wheel-rings and a raised band.

Ju type. SUNG. H. 7.75"

### B 42. Plate 15

Vase with ovoid body : the neck cut down. Porcelain with bubbly glaze of faint bluish tinge much crazed and discoloured by infiltration. The sides are strongly carved with a lotus scroll in relief on a hatched ground. The unglazed biscuit of the base is burnt brown.

Ju type. SUNG. H. 10"

### B 43. Plate 14

Bottle with pear-shaped body, tall neck slightly spreading at the mouth which is ribbed and edged with a crinkled band : two handles on the neck in the form of human masks with rings. Porcelain with bubbly glaze of faint bluish tinge. Ornament moulded in low relief : two bands of foliage scrolls on the body : stiff leaves above the base and on the lower part of the neck : key-fret between two bands of star-shaped blossoms on the shoulder. Base unglazed and lightly browned.

Ju type. SUNG. H. 9"

### B 44. Plate 14

Bottle, pear-shaped : the neck cut down above the handles which consist of two fauns' heads in applied relief. Porcelain with bubbly glaze of faint bluish tinge, worn in parts and discoloured. The ornament is applied in low relief : a belt of lotus scroll and another of peony scroll on the body separated by a raised band : a band of foliage scroll between fillets on the shoulder. Base unglazed and slightly browned.

Ju type. SUNG. H. 6.5"

Exhibited at the Manchester City Art Gallery, 1913.

### B 45. Plate 14

Bottle, octagonal, with fluted sides ; pear-shaped body, tall neck with spreading lip and low foot. Porcelain with bubbly glaze of faint bluish tinge crazed and discoloured by infiltration. The base unglazed beneath and burnt red.

Ju type. SUNG. H. 7.8"



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## B 46. Plate 13

Ewer with depressed globular body, small mouth, ribbed handle with loop to attach the cover and spout with reliefs which suggest a dragon's head. Porcelain with impure glaze of bluish-green tint, stopping short of the base. Moulded ornament in low relief on the sides: two bands of peony scroll with a scroll border above and stiff leaves below. The eyes of the dragon are in black slip. The unglazed base is browned. Ju type. SUNG. D. WITH SPOUT AND HANDLE 6"

## B 47. Plate 13

Ewer with globular body shaped in six shallow lobes: small mouth: arched handle in form of an archaic dragon the head of which forms the spout: below the spout is a small double spiral in relief: flat base. Porcelain with bubbly glaze of faint bluish tinge. The eyes of the dragon are in black slip. Ju type. SUNG. H. 5"

## B 48. Plate 13

Ewer with melon-shaped body, small mouth with short straight neck, ribbed handle, and plain spout. Porcelain with bubbly glaze of faint bluish tint: unglazed base burnt brown.

Ju type. SUNG. D. WITH SPOUT AND HANDLE 4.3"

## B 49. Plate 15

Bowl with wide mouth, rounded sides, and narrow base. Porcelain with glaze of faintly bluish tinge. Moulded ornament in low relief in the interior: consisting of chrysanthemum, lotus, and peony sprays with a key-fret border. The base is glazed and the mouth-rim raw.

? YÜAN. D. 8"

The ware of this piece approaches closely to the porcelain of Ching-tê Chên.

## B 50. Plate 12

Bowl of conical form, rounded at the shoulder and contracting at the mouth: concave base with no rim, but with a mammiform boss beneath. Grey porcellanous ware burnt red on the unglazed parts. Thick bluish-white glaze with a faint tinge of green, frosted over in places with grey, and showing signs of shrinkage inside. Low dome-shaped cover with edge turned up like a lotus leaf: stalk handle. SUNG. D. 5.2"

The ware of this piece is something between that of Lung-ch'üan celadon and the usual *ying ch'ing* porcelain.

## B 51. Plate 13

Jar, cylindrical, with top partly covered in and cylindrical cover with flat top: base slightly concave. Porcelain with warm ivory-white glaze tending to brown in the thicker parts.

SUNG. H. 3.2"

? Ching-tê Chên porcelain.

## B 52. Plate 3

Teapot of depressed globular form, with low domed cover and knob pierced to allow the escape of steam: small spout with strainer inside, and elegant loop handle: base slightly hollow and unglazed. Fine white porcelain with smooth glaze faintly greenish in tone.

MING. D. WITH SPOUT AND HANDLE 5.1"

The shape of this piece resembles that of the Yi-hsing teapots which are reputed to have been first made by Kung Ch'un in the early sixteenth century (see p. 5).

## B 53. Plate 28

Vase with pear-shaped body, tall slender neck, and flaring mouth: on the neck are two handles issuing from dragon-masks and fitted with rings: the base (which is slightly shortened) is



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hollow beneath and finished in a spiral. Porcelain with double glaze, white overlaid with a bubbly transparent glaze of faint bluish-green colour. On the sides are finely carved designs of a lotus flower and hovering bird. The base is unglazed beneath. SUNG. H. 8.6"

The colour of the over-glaze verges on celadon, but the biscuit and the finish are similar to those of the Ju type.

### B 54.

Miniature incense vase with globular body, cylindrical neck spreading at the lip, and two flat loop handles: three feet with a small loop under the base. Porcelain with thick bluish glaze with spots of iron brown. The interior is unglazed and has burnt light red. SUNG. H. 1.85"

This piece, which seems to be of the Ju type (see p. 5), was too late for inclusion in the illustrations. It will appear in Vol. III.

### B 55.

Cup of conical form with deep narrow base slightly spreading. Porcelain with white glaze which develops a faint bluish tint, where it runs thickly, near the base. The base is unglazed beneath and on part of the sides, and the biscuit shows signs of browning. SUNG. H. 2.25"

This dainty little cup, which resembles B 4 in shape, is difficult to place, but it seems to belong to the Ju type.

### B 56.

Cup of conical form with wide mouth and small shallow base. Porcelain with white glaze tending to bluish in the thicker parts. The interior is moulded in low relief with an open flower in the centre and peony scrolls with three nude boys on the sides. The base is unglazed and burnt brown in the centre. SUNG. H. 2.15"

This piece, like B 54, was too late for inclusion in the illustrations, and will appear in Vol. III.



## KUAN AND KO WARES

### KUAN WARE

IN the judgement of the old Chinese critics the Kuan and Ko wares ranked next to the Ch'ai and Ju. The term Kuan yao<sup>1</sup> in its literal sense means nothing more than Imperial ware, and the fact that it could be and was applied to all kinds of porcelains made at the Imperial factory in after times has helped to obscure the identification of the original Kuan, which could not have been in any case an easy matter.

The Sung Kuan ware with which we are now concerned was first made at the Imperial factory at K'ai-fêng Fu, in Honan, in the first or second<sup>2</sup> decade of the twelfth century, and when the Sung Court fled south of the Yangtse in 1127 the Kuan ware potters were apparently transferred with it. At any rate the Northern Sung Kuan ware was only made for some fifteen or twenty years, and it was contemporary with the Ju and apparently made in the same place. We are not told what the body of the ware was like, but the colour of the glaze is variously described as *fên ch'ing*, *yüeh pai*, *ta lü* and *ch'ing t'ai fên hung* (*ch'ing* with a tinge, or splash, of pale red). The first is a pale blue, green, or grey: the second (lit. moon white) is *clair de lune*, a pale bluish or lavender colour: the third is frankly a deep green: and the fourth will be discussed later. Much of it had crackle both of the large (crab's claw) and the small (fish roe) varieties.

The Southern Sung Kuan yao was made at Hangchow at a factory started under the supervision of a man named Shao in the Imperial precincts, for which reason it was also called *nei yao* or Palace ware. This factory was located near the Phoenix Hill. Another Hangchow factory "below the Suburban Altar" imitated the old Kuan yao without equalling it in quality: and there were yet other inferior wares of Kuan type, such as that made at Yü-hang Hsien, near Hangchow, which was like Kuan ware "without its crackle, its lustre, and its unctuous richness," besides the Hsü or Hsun ware and the *wu-ni* (black bodied) wares.

The traditions of the Northern Kuan glazes seem to have been followed closely in the Hangchow factories; but we are distinctly told that the body of the Hangchow Kuan was dark in colour (*tzü*, i.e., brown or red) and that consequently the ware had a "brown mouth and iron foot." In other words the dark material showed through at the mouth where the glaze would be thin and emerged at the raw edge of the foot-rim. Another significant feature of certain specimens of both Kuan and Ko ware is mentioned by a sixteenth-century writer.<sup>3</sup> Transmutation tints, we are told, appeared on the surface of the glaze "yellow, black, red, and purplish (or brown) in forms of great beauty," and these splashes of colour sometimes took the form of natural objects such as butterflies, birds, fishes, unicorns, leopards, and the like.

Of all the Sung wares which the modern collector would fain identify, the Kuan has proved the most elusive. The variety of makes and the range of rather vague colours<sup>4</sup> mentioned in the old Chinese texts only add to the confusion. If we appeal to Hsiang's Album we find ten illustrations of Kuan ware, all of them either a pale bluish colour, which is not distinguishable from that of the Ju specimens in the same book, or a pale green. But, as already said, the colours in this Album are of doubtful value and we must review them in the light of the accompanying text. Here we find five specimens described by the indefinite *fên ch'ing* (pale blue or green): while in other descriptions the *ch'ing* is clearly intended to be blue because it is likened to a sapphire and

<sup>1</sup> Yao = ware. Cf. Japanese *yaki*.

<sup>2</sup> According to one account in the Ta Kuan period (1107-1110), and according to another in the Chêng Ho period (1111-1117). Both these periods are in the reign of the Emperor Hui Tsung. The character *Kuan* in Ta Kuan period is entirely different from that for *kuan* (imperial), but the Sung ware of which we are now writing is sometimes called *Ta kuan yao*, either owing to a confusion of sounds or in an attempt to distinguish the Sung Kuan from the later Kuan wares.

<sup>3</sup> In the *Tsung shêng pa chien*, *op. cit.*

<sup>4</sup> The *Tsung shêng pa chien* (*op. cit.*, p. 82) adds *t'an po* (thin white) and "ash colour" to the list.



## KUAN AND KO WARES

to the "clear blue sky": in another it is onion colour, obviously a pale greenish tint; and yet again it is *luan* (egg) *ch'ing* which recalls the *luan pai* (egg-white) of the Ju ware. From this one would be inclined to think that the Kuan ware had a glaze of Ju type.

On the other hand the phrase *ch'ing tai fên hung* used by the *Ko ku yao lun* (lit. *ch'ing* with a tinge, or splash, of pale red) taken together with the reference to coloured splashes, which assumed curious forms in the glaze, at once associates itself with another type of ware. It is a ware with grey porcellaneous body, which burns a light brown at the foot-rim, and a thick but smooth opalescent glaze of pale grey or pale lavender (these would satisfy the Chinese terms *fên ch'ing* and *yüeh pai*), which sometimes breaks into a deep purplish flush and sometimes into definite splashes of purple colour which in turn develop greenish and yellowish tints in their centres. Further, these splashes do on occasion take forms which suggest fishes, butterflies, etc., accidental perhaps in some cases, but often so symmetrically disposed that one feels that they must have been deliberately produced.<sup>1</sup> The glaze on these pieces is often more or less regularly crackled, it is carried smoothly down to the edge of the base-rim and appears again in the hollow of the base.

This singularly beautiful ware, which is well illustrated by Plates 21 to 27, is closely allied to the Chün ware, even if it differs in texture of glaze from the "Imperial Chün" specimens and in quality and finish from the so-called Yüan Chün wares.<sup>2</sup> Indeed, there are many Chün specimens which make the distinction appear almost arbitrary. But whether these lovely objects are Kuan ware of Chün type or merely one of the better kinds of Chün ware, they certainly tally, as no other of our specimens do, with the description of certain Kuan wares quoted from the old Chinese texts; and for that reason they are included in this volume under the heading Kuan.

The deep green glaze and rather brownish body of B 101 and 102 suggest that they may be of the *ta lü* Kuan type: and the exquisite peach-shaped cup (B 71), with its lovely smooth greenish-grey glaze must surely be an Imperial piece and one of the classic Sung types. The dark-coloured body of this cup and of the remarkable dish (B 100) suggests the material of the Hangchow Kuan.

## KO WARE

Ko ware is said to have originated at Liu-t'ien, in the Lung-ch'üan district of the province of Chekiang, at the pottery of the elder<sup>3</sup> of the two brothers Chang who appear to have lived in the latter part of the Southern Sung period.

It must have resembled Kuan yao very closely, for several of the old Chinese writers describe the two wares together without any attempt to differentiate them, and it is further related that the dark-coloured clay of the Phoenix Hill<sup>4</sup> at Hangchow was imported for the manufacture of the Ko ware. We may then assume that the ware had the "brown mouth and iron foot" of the Hangchow Kuan and the various Kuan glazes already enumerated, and that it had crackle both wide and small. Crackle indeed seems to have been a special feature of the Ko yao. An additional hint as to the colour of the Ko glaze is given in Hsieh Min's list<sup>5</sup> which mentions "Ko glaze on an iron body, of two kinds—*mi sé* (millet-coloured) and *fên ch'ing* both copied from ancient specimens sent from the Palace." The expression *mi sé* would suggest a yellowish tint: it is in fact applied to the modern buff crackle. Again there is the *hui sé* (ash-coloured) Ko glaze which the old critics placed last in order of merit. This has its counterpart in the modern grey and stone-coloured crackles.

On the other hand the poet Ku Liu, in a verse on a Ko ware ink-palette, describes the glaze as

<sup>1</sup> For a suggestion as to the way in which these splashes were produced by copper oxide, see Prof. J. N. Collie, "A Monograph on Copper Red Glazes" in the *Transactions of the Oriental Ceramic Society*, 1921-2.

<sup>2</sup> The glaze of the typical "Yüan ware" is more rugged and usually stops in a thick welt some distance above the base; the base is unglazed, and the body of the ware is usually of a much coarser grain.

<sup>3</sup> *Ko* means "elder brother."

<sup>4</sup> See *Tsung shêng pa chien* (op. cit., p. 84), "the Ko yao was manufactured at a private kiln, but it, too, got its clay from this place."

<sup>5</sup> Of porcelain made at the Imperial factory in the Yung Chêng period. See p. 4.



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green (*lii*) as the waves in spring, which clearly indicates a kind of celadon green as one of the Ko colours.

The imitation of Kuan ware and the manufacture of Ko continued at Lung-ch'üan at least to the end of the Yüan dynasty; and both have been freely copied at Ching-tê Chên since the eighteenth century. In these last imitations it was necessary to conceal the distinctive white porcelain body under a dressing of dark brown clay which gives the requisite brown mouth and iron foot. Eventually the term Ko glaze came to be current for various kinds of buff and grey crackles without any specific reference to Sung originals.

The few specimens which have been assigned to the Ko class in the Collection have a dark-coloured body which shows through at the edge of the mouth-rim and on other prominent parts and emerges at the base, making the traditional brown mouth and iron foot. The glazes are of great thickness and solidity, sometimes with the beautiful, soft surface texture of polished stone<sup>1</sup>; they are fat and undulating and often end in thick drops on the base like candle wax; and they have crackle of varying width which is accentuated in some cases by red pigment or black ink rubbed into the fissures. Both types of crackle, the wide and the narrow, are sometimes combined on the same piece.

This intentional crackle, which differs essentially from the accidental crazing observed on many glazes, was obtained by several methods. The simplest was the addition of a special clay called *hua shih*<sup>2</sup> to the glaze. The *T'ao lu* tells us that this method was used in the Sung dynasty by the potters of Yung-ho Chên.<sup>3</sup> "The potters," it says, "used *hua shih* in the glaze, and the crackle was in running lines, like a broken thing. They smeared and blackened the ware with coarse ink or ochreous earth. Afterwards it was rubbed clean, and it was found to have hidden lines and stains of red or black, like cracked ice, beautiful to look at." Another method described in the K'ang Hsi Encyclopaedia, was to heat the unglazed ware as much as possible in the sun and then to plunge it into pure water. By this means a crackle was produced on the ware after the firing.

### B 60. Plate 16

Vase with ovoid body and short neck with small mouth and spreading lip. Black stoneware with thick opaque glaze of pale bluish-grey colour (*clair de lune*) with large irregular crackle stained brown. Under the base the glaze is lumpy and has parted in places showing the brown black biscuit. Ko. SUNG. H. 10.75"

See *Chinese Pottery and Porcelain*, Vol. I, PLATE 19.

### B 61. Plate 18

Bottle with pear-shaped body and slender neck. Black stoneware with thick opaque grey glaze with brownish stains and bold crackle with black lines. Ko. SUNG. H. 5.9"

Exhibited at the Manchester City Art Gallery, 1913.

### B 62. Plate 18

Bottle with pear-shaped body and slender neck. Black stoneware with thick opaque grey glaze faintly warmed with brown: bold crackle stained reddish brown. Ko. SUNG. H. 6"

The colour of the glaze approaches that of B 60.

See Hetherington, *Early Ceramic Wares of China*, PLATE 29.

### B 63. Plate 17

Bottle with depressed pear-shaped body and tall cylindrical neck. Dark brown ware with bluish-grey glaze thickly crackled: some of the cracks are stained reddish brown and others are colourless and glassy. Ko. SUNG. H. 9"

<sup>1</sup> The delicious fatness of the Ko glaze has been well reproduced on some of the eighteenth-century imitations; but none of these quite attain the solidity of the original Ko glaze.

<sup>2</sup> *Hua shih*, according to Vogt (see R. L. Hobson, *Later Ceramic Wares of China*, p. 18), was a kind of pegmatite.

<sup>3</sup> Some of the Yung-ho glazes must have resembled those of the Kuan and Ko, for they are described as *mi sé* and *fên ch'ing*.



## KUAN AND KO WARES

### B 64. Plate 19

Incense vase with depressed globular body, cylindrical neck, and slightly spreading foliate mouth. The body as seen at the foot-rim is a blackish stoneware: and the glaze is an opaque grey with faint brownish tinge on the exterior and a bold crackle with black lines. The glaze has formed in lumps under the base and inside; and there are six spur-marks inside.

Ko. SUNG. H. 3.9"

Exhibited at Stockholm, 1914 (Catalogue, No. 175).  
See *Chinese Pottery and Porcelain*, Vol. I, PLATE 20.

### B 65. Plate 18

Vase, pentagonal, with straight sides, slightly spreading mouth-rim, and contracted base. Reddish stoneware burnt brown where exposed: thick crackled grey glaze tinged with buff: the crackle partly black and partly buff.

Ko. SUNG. H. 3.7"

### B 66. Plate 28

Vase of bronze form with square, pear-shaped body, high straight neck with two square tubular handles, and low foot spreading slightly at the edge. There is a belt of foliage scroll in relief below the handles, enclosed by two raised bands, and another raised band on the neck. Blackish stoneware with thick opaque grey glaze, with faint and irregular crackle stained brown in places.

Ko. SUNG. H. 10.3"

See *The Art of the Chinese Potter*, PLATE 36.

### B 67. Plate 17

Incense vase with globular body and wide mouth with short straight neck: two handles of formalized monster shape. The body as seen at the raw edges is a black stoneware: and the glaze is a thick opaque greyish white with bold crackle stained brown. The glaze is lumpy in places and there are spur-marks on the bottom inside and out.

Ko. SUNG. H. 3.25"

### B 68. Plate 20

Bowl with rounded sides, wide mouth with foliate edge, and small shallow base. The ware as seen on the raw edge of the foot-rim is dark coloured, and it shows brownish at the mouth where the glaze is thin. The glaze is a greyish green of celadon type with close crackle stained brown; and it forms thickly below the mouth-rim. Under the base are the characters *pao yung* (precious for use) in brown.

Ko type. ?SUNG. D. 8.25"

Exhibited at Stockholm, 1914 (Catalogue, No. 176); and at the Burlington Fine Arts Club, 1910 (Catalogue, A 45, PLATE XXII).

### B 69. Plate 20

Bowl with straight sides rounded below: ornamented on the outside with a raised band of stiff leaves with channelled lines above them. Dark coloured pottery with buff-grey glaze minutely crackled and clouded with brown.

Ko type. ?SUNG. D. 7.4"

### B 70. Plate 18

Dish in the form of a lotus leaf with crinkled edges, resting on blobs of glaze beneath. The body is not visible except where it shows a buff tinge on the edges where the glaze is thin. Elsewhere it is concealed by a solid glaze of pale lavender colour closely crackled and with a dull lustre. Spur-marks on the base.

?Kuan or Ko. SUNG. D. 4"

Not unlike some of the Soft Chün wares.  
Exhibited at the Manchester City Art Gallery, 1913.



THE EUMORFOPOULOS COLLECTION

B 71. Plate 28

Cup of peach-shape with stalk and foliage in applied relief forming the handle. The colour of the ware is dark but it is only visible on the high edges where the glaze has run thin; and the glaze is a thick, uniform, warm grey. There are six small spur-marks on the base and two similar marks on the foliage.

? Kuan. SUNG. L. 5.25"

See *Chinese Pottery and Porcelain*, Vol. I, PLATE 15.

KUAN WARES OF CHÜN TYPE

B 73. Plate 21

Bowl of deep conical form with rounded sides slightly contracted at the lip, and small base. Grey porcellanous ware, burnt brown on the raw edge of the base; pale bluish-grey (*clair de lune*) glaze with a slight pinkish tinge on the exterior. Glaze under the base.

Kuan Chün. SUNG. D. 6"

B 74. Plate 21

Bowl with wide mouth slightly contracted at the lip, rounded sides and small foot. Grey porcellanous ware with even glaze of pale bluish-grey (*clair de lune*) tint: with a few lines of bold irregular crackle. Glaze under the base.

Kuan Chün. SUNG. D. 8.4"

Exhibited at the Manchester City Art Gallery, 1913.

Cf. Hetherington, *Early Ceramic Wares of China*, PLATE 13.

B 75. Plate 24

Bowl with rounded sides and ogee-edged flange below which is a loop handle. Grey porcellanous ware with even lavender-grey glaze crazed in places. Flat base glazed and with three spur-marks.

Kuan Chün. SUNG. D. 7"

Exhibited at the Manchester City Art Gallery, 1913.

B 76. Plate 25

Jar with depressed globular body, short straight neck, and narrow mouth: shallow base with rim slightly splayed. Grey porcellanous ware browned at the raw edges: pale *clair de lune* grey glaze with wide purple suffusions and looking as though it had the downy texture of a ripe peach. Grey glaze inside the base.

Kuan or Chün. SUNG. H. 3.6"

See *Chinese Pottery and Porcelain*, Vol. I, PLATE 17.

B 77. Plate 23

Bowl with rounded sides slightly contracted at the mouth, and narrow base. Grey porcellanous ware, burnt brown on the raw edges. Lavender-grey glaze irregularly crackled and splashed with deep purple shading into crimson. There are three principal splashes more or less symmetrically disposed inside and out. A patch of lavender glaze under the base.

Kuan Chün. SUNG. D. 7.6"

B 78. Plate 22

Bowl of conical form with rounded sides flattened below the mouth, and narrow base. Grey porcellanous ware, browned on the raw edges. Thick bubbly lavender glaze shading into pale brown at the mouth and splashed with plum-purple patches which break into grey and crimson. A patch of glaze under the base.

Kuan Chün. SUNG. D. 5.5"

B 79. Plate 23

Deep bowl of conical form with rounded sides slightly contracted below the lip: narrow base slightly splayed at the edge. Grey porcellanous ware browned on the raw parts. Warm lavender glaze irregularly crackled inside, and with four symmetrical splashes of plum-purple outside. A patch of glaze under the base.

Kuan Chün. SUNG. D. 5.6"

Exhibited at Stockholm, 1914 (Catalogue, No. 163).



## KUAN AND KO WARES

### B 80. Plate 22

Vase with barrel-shaped body, short slightly contracted neck, and two loop handles. Grey porcellanous ware, brown on the raw edges. Warm lavender glaze irregularly crazed and with splashes of purple shading into crimson. A wash of glaze under the base.

Kuan Chün. SUNG. H. 4.9"

Ex Richard Bennett Collection.

### B 81. Plate 26

Bowl with rounded sides, slightly contracted mouth, and small base. Grey porcellanous ware burnt dark brown on the raw edges. Faintly crazed lavender glaze shading into brown on the outside, and with three roughly symmetrical patches inside and out of deep purple passing into crimson. Glaze under the base and a patch of kiln-grit.

Kuan Chün. SUNG. D. 3.6"

### B 82. Plate 26

Bowl of similar form and ware with slightly deeper base-rim. Uniform lavender glaze. Under the base is a small projection and a patch of glaze.

D. 3.4"

### B 83. Plate 27

Bowl with rounded sides slightly contracted at the mouth and narrow base. Grey porcellanous ware burnt brown on the exposed parts. Thick lavender-grey glaze with large splash inside and patches outside of plum purple shading off into greenish grey. The base is bare underneath except for a spot of glaze.

Kuan Chün. SUNG. D. 3.5"

Ex Richard Bennett Collection.

### B 84. Plate 27

Cup, bowl-shaped, with slightly spreading lip and two long handles with looped ends lying close along the sides and choked with glaze. Grey porcellanous ware with thick lavender-grey glaze faintly crazed. Inside is a large thick drop of metallic brown which has been trimmed with gold lacquer.

Kuan Chün. SUNG. H. 2.15"

### B 85. Plate 27

Incense vase with globular body, straight neck, and flat spreading lip. Grey porcellanous ware with six rosettes applied on the neck. Bubbly greenish-grey glaze tinged in the thicker parts with lavender-blue and splashed with deep aubergine purple which shades off into brown with occasional patches of frosted blue and grey.

Kuan Chün. SUNG. H. 3.2"

Exhibited at Stockholm, 1914 (Catalogue, No. 164).

### B 86. Plate 27

Water-pot of depressed globular form with narrow mouth and button-shaped cover with shank, a flower in relief on the top: on the shoulder is a lizard dragon (*chih lung*) in applied relief and on the lower part of the body are incised radial lines. Grey porcellanous ware with lavender-grey glaze suffused with purple and patched with blue and brown. Glaze on the base and covering the base-rim.

Kuan Chün. SUNG. D. 2"

### B 87. Plate 27

Water-pot of lotus-bud shape with concave cover with knob. Grey porcellanous ware burnt buff-brown on the raw edges. Pale lavender glaze with large splashes of plum purple frosted in places with greenish grey.

Kuan Chün. SUNG. H. 3.6"

### B 88. Plate 26

Water-pot of lotus-bud shape. Grey porcellanous ware with pale lavender glaze faintly crazed and shading off into buff at the base.

Kuan Chün. SUNG. H. 3.5"



## THE EUMORFOPOULOS COLLECTION

### B 89. Plate 26

Water-pot of lotus-bud shape with contracted mouth and narrow base. Grey porcellaneous ware burnt buff-brown at the raw edges. Thick pale lavender-grey glaze with greenish frosting and faint splashes of plum-purple. A patch of lavender glaze under the base.

Kuan Chün. SUNG. H. 3.7"

### B 90. Plate 26

Dish with low rounded sides and flat rim. Grey porcellaneous ware with thick and bubbly lavender glaze heavily splashed with plum-purple patched in places with brown. The glaze covers the base and overruns the base-rim, and there are three spur-marks beneath.

Kuan Chün. SUNG. D. 7.3"

### B 91. Plate 18

Dish with rounded sides and slightly contracted mouth. Grey porcellaneous ware burnt brown on the raw edges. Lavender glaze shading into light brown and irregularly crazed. A patch of glaze under the base.

Kuan Chün. SUNG. D. 6"

### B 92. Plate 18

Dish of similar ware and similar glaze but with wider areas of brown.

D. 6.75"

### B 93. Plate 25

Dish with low rounded sides and flat narrow rim. Grey porcellaneous ware burnt buff-brown on the raw edges: with thick and bubbly glaze of pale lavender colour with straggling splashes of plum-purple spotted in places with greenish brown; faint and irregular crackle. Thick drops of glaze at the edge of the foot-rim and a patch of glaze under the base.

Kuan Chün. SUNG. D. 7.4"

Ex Richard Bennett Collection.

### B 94. Plate 24

Dish with sides shaped in five broad foliations. Grey porcellaneous ware with grey glaze faintly tinged with lavender: a light but well-marked crackle covers the whole surface, in places taking the appearance of "earth-worm" marks: the lavender tint is emphasized in the crackle. Glaze over the base and covering the base-rim: five spur-marks beneath.

Kuan Chün. SUNG. D. 10"

### B 95. Plate 27

Dish with rounded sides shaped with ten foliations. Buff-grey porcellaneous ware burnt brown at the raw edges. Lavender-grey glaze with irregular splashes of purple frosted with greenish grey. A wash of lavender glaze under the base. The glaze has run from the projecting edges of the lobes, etc., leaving them brownish.

Kuan Chün. SUNG. D. 5.5"

### B 96. Plate 21

Dish with low rounded sides and folded lip: narrow base. Grey porcellaneous ware burnt brown on the edge: greenish-grey glaze frosted over with mottled yellowish white: glaze under the base.

Kuan Chün. SUNG. D. 4.4"

### B 97. Plate 21

Dish of similar form and ware but with bluish-grey glaze irregularly crazed.

D. 4.5"

### B 98. Plate 21

Dish of shallow saucer shape with narrow base. Grey porcellaneous ware with pale bluish-grey glaze faintly warmed with red and irregularly crackled. Glaze under the base.

Kuan Chün. SUNG. D. 5.9"



## KUAN AND KO WARES

### B 99. Plate 20

Wine-pot, pear-shaped, with double-twisted handle and small spout: the body lightly lobed on the lower part. Grey porcellaneous ware with opalescent dove-grey glaze passing into lavender. Glaze on the base.

Kuan Chiin. SUNG. H. 3.3"

### B 100. Plate 26

Dish with curved sides and slightly everted rim: deep base. The ware, which is only visible in a few abrasions and partings of the glaze, appears to be blackish grey: thick opalescent glaze changing from white to pinkish lavender and clouded with smoky stains. The glaze covers the base and base-rim and there are five spur-marks beneath and a finely cut inscription apparently of Ch'ien Lung date.

? Kuan. SUNG. D. 7.25"

This piece seems to have been through a fire, which would account for its unusual colour and markings.

The inscription reads as follows: "In the Northern Sung dynasty (the manufacture of) blue (*ch'ing*) ware was established at Ju Chou. Tradition says that powdered agate or cornelian (*ma nao*) was used to make the glaze. But nowadays at Ching-tê Chên this is not the method; and moreover, the precious blue (*lan*) colour emerges spontaneously on the surface. Imperial inscription of the *i hai* year of Ch'ien Lung (1739) in the Summer: seal? *ku hsiang* (fragrance of antiquity)."

This is a peculiar and very interesting specimen: but it is difficult to judge how much importance should be attached to the inscription, which seems to imply that it is Ju ware.

### B 101. Plate 18

Dish of shallow bowl shape with small base. Grey porcellaneous ware with bubbly glaze of deep olive-green colour irregularly crazed.

? Kuan. SUNG. D. 7.9"

See Hetherington, *Early Ceramic Wares of China*, PLATE 13.

### B 102. Plate 18

Incense vase with globular body, short cylindrical neck, and spreading rim; and three small feet. Buff porcellaneous ware burnt red on the raw points of the feet: thick plum-green glaze of celadon type irregularly crazed. The inside is unglazed and has a spiral finish.

? Kuan. SUNG. H. 3.1"



## CELADONS

THE most familiar type of early Chinese porcelain is that known to Western collectors as celadon,<sup>1</sup> to the Chinese as *ch'ing t'z'ü* (green porcelain), and to the Japanese as *seiji*. The celadon glaze is thick, smooth, and translucent, and it varies widely in tint from pale onion green through grey-green to olive, while some of the more beautiful varieties have a decided tinge of blue. Its colouring matter is iron, and it probably originated in the use of an ordinary felspathic glaze over a highly ferruginous body, some of the iron in the body-clay escaping in the heat of the kiln and penetrating the glaze. The modern recipe for a celadon glaze is to mix a ferruginous glaze with the ordinary porcelain glaze and to add a pinch of cobalt to emphasize the blue element in the green.

The part of China most noted for the manufacture of celadon was the district of Lung-ch'üan in Chekiang. The typical Lung-ch'üan ware has a greyish porcelain body and a beautiful, solid but translucent glaze of sea-green or light grass-green colour. It was commonly compared in Chinese writings with green jade which it evidently was intended to imitate. The clay of the district was highly charged with iron, and the raw edges and unglazed parts of the celadons have burnt to a reddish-brown colour in the kiln. Lung-ch'üan was already noted for its green wares in the Sung dynasty; and it is probable that its potteries date back at least a century farther, for among the fragments of Chinese porcelain found on the ninth-century site of Samarra on the Tigris, are some which could not be distinguished from the later celadons of Lung-ch'üan.

In this district, in the village of Liu-t'ien, the two brothers Chang are reputed to have worked at the end of the Sung period. The elder brother, as already stated, was responsible for the Ko yao (see p. 15), or ware of the elder brother, and the younger Chang is said to have made the finest of the Lung-ch'üan celadons. Of this ware the *Ch'ing pi ts'ang* tells us: "There is one kind of manufacture in which white clay is used and the surface of the ware is covered with *ts'ui*<sup>2</sup> glaze through which the white shows in faint patches. This is what was made by the Chang family in the Sung dynasty, and it is called Chang yao. Compared with the ordinary ware of Lung-ch'üan the Chang yao is more delicate and refined."

Excavations made in recent years on some of the old kiln-sites near Lung-ch'üan have produced a number of fragments and imperfect pieces, the kiln rejects, of a singularly beautiful ware. Whether they are actually from Chang's pottery or not, they correspond in many ways with the description given in the *Ch'ing pi ts'ang*. The body is whiter and finer than that of the ordinary celadon and it shows up white where the glaze is thin or patchy, though like all the clays of the district it has a tendency to redden in the unglazed parts. The glaze is thick, transparent, and inclined to be bubbly, and its colour varies from pale bluish green to greenish blue and greenish grey. The bluer specimens have a singularly beautiful and delicate colour, and porcelains of this kind have always been highly prized in Japan where they are distinguished by the name *kinuta* (mallet) from the celebrated vase of mallet shape preserved in one of the old temples. These *kinuta* celadons (Plates 29 to 32) are presumed to be one of Chang's specialities, and we have grouped them together in the Catalogue.

Other celadons, obviously "delicate and refined," are illustrated and described in Hsiang's Album. But the prevailing tint of these is green rather than blue, and they are variously described as "green of jade tint (*ts'ui pi*) like a wet mossy bank or slender willow twigs," "green like the green of an onion" (*ts'ui jo ch'ing ts'ung*), "green like parrot's feathers," "green like the dull green

<sup>1</sup> The popular derivation of the term celadon is from a character of that name, a shepherd in a seventeenth-century play (founded on Honoré d'Urfé's *L'Astrée*) who always appeared on the stage dressed in grey-green of a tint similar to that of the porcelain glaze. Others trace it back to the Mohammedan prince Saladin.

<sup>2</sup> *Ts'ui* is a word applied to the blue of kingfisher feathers and to the green of emerald-green jade.



## CELADONS

(*lii*) of a melon," and "soft jade green like onion sprouts in autumn." It is not stated that they are Chang's ware, but they are evidently intended to represent the cream of the Lung-ch'üan porcelains. Crackle is indicated on one of these specimens, and though crackle was supposed to be the feature which differentiated the ware of the elder brother, we know from existing examples that the ordinary Lung-ch'üan green glaze is occasionally crackled.

The commoner kinds of Lung-ch'üan celadon are those massive dishes, bowls, and wide-mouthed jars, etc., which are found all over India, Persia, and the Turkish Empire, and even farther west. They were freely exported from China both by the sea route and overland from the ninth century onwards; and their popularity in medieval times was greatly enhanced by the belief that they were proof against poison. These celadons are of thick, heavy build, very strong and durable, and as such they were unfavourably criticized by the old Chinese connoisseurs; but their cool sea-green glaze has much of the beauty for which the Lung-ch'üan ware was celebrated, and we can forgive their somewhat clumsy proportions which have enabled them to survive for our enjoyment.

The decoration of the celadons is usually under the glaze, etched with a fine point, carved with a knife or moulded in low relief. Occasionally passages of relief ornament are left unglazed and allowed to burn brown in the kiln (Plate 33); and many of the bowls and dishes have a wide unglazed ring under the base.

Plate 19 (B 125) illustrates a rather unusual kind of decoration with spots and splashes of ferruginous slip which came out reddish brown in the firing. This is the "spotted celadon," called *tobi seiji*<sup>1</sup> by the Japanese. The same kind of brown spotting is occasionally observed on *ying ch'ing* porcelains.<sup>2</sup>

In the Ming period the manufacture was removed from the Lung-ch'üan district to the neighbouring Ch'u-chou Fu, where it continued, according to local tradition, until the seventeenth century. It is not always possible to differentiate the Sung and Ming celadons. The simple rule that those with an unglazed ring on the base are Ming is discredited. Shape and style remain the chief criteria. The carved designs of the Sung celadons are fresher and freer and more like those of the finer Ting wares; and the Sung form and finish can be learnt from a study of the other Sung wares. There is, however, one type of celadon which we can place as late Ming from two dated specimens.<sup>3</sup> In these the glaze is thin and watery, a symptom of the decline of the manufacture.

But if the Chekiang factories are known to us as the chief producers of celadons, they are by no means the only ones. There is, for instance, a large and important group of celadons which differ from the Lung-ch'üan in their dry buff stoneware body, and thin, more translucent glaze of darker and more olive-green colour and their frequent crazing or crackle of irregular pattern. By common consent this group is distinguished as Northern Celadon. It has come largely from the northern provinces of China, and its shapes and decoration have many affinities with other northern wares such as the *ying ch'ing* and the Korean. It is found, moreover, along the overland route to Western Asia, in Chinese Turkestan, at Kharakhoto, and on other sites explored by Sir Aurel Stein in his Central Asiatic expeditions. Probably it was by this route that it travelled to Samarra in the ninth century, and as far west as Egypt, for fragments of it have been found in both regions. Where it was made has not yet been ascertained; but probably there were factories in Honan, Shensi, and Shansi.<sup>4</sup>

Specimens of Northern Celadon include small bowls and dishes, vases, and ewers, and they are usually decorated with carved or moulded designs, many of which they share with the *ying ch'ing* porcelain. The designs, for instance, of boys among scrolls of peony or lotus, of fish or ducks in water which is represented by combed wave lines, of a large imbricated peony flower in foliage, are among those which are common to both types of ware. The outsides of the bowls are often cut in petal pattern or in a kind of radiating "linen fold," and the bottoms are glazed and often slightly

<sup>1</sup> Lit. "buckwheat celadon."

<sup>2</sup> See *Transactions of the Oriental Ceramic Society*, 1924-5; and B 54. In some cases the spots are crimson and produced with copper, as on the Chün wares.

<sup>3</sup> Dated 1547. One is now in the British Museum, and the other in the Victoria and Albert Museum.

<sup>4</sup> Dr. O. Rucker Embden, *Chinesische Frühkeramik*, p. 111, mentions Ts'ing Chou in Kansu (apparently Tsingningchow) as a place where celadon of this kind was made. Yao Chou in Shensi is also reputed to have produced this ware.



## THE EUMORFOPOULOS COLLECTION

rough at the rim with kiln-grit. Occasionally the glaze runs over the foot-rim and forms a peculiar brown skin not unlike that on the bottom of the numbered Chün ware flower-pots. This peculiarity is noticeable on some of the fragments found at Samarra.

It would seem that a superior kind of celadon was made at Chên-liu and other localities near K'ai-fêng Fu, the "eastern capital," under the Northern Sung dynasty. This is the Tung yao (Eastern ware) to which the *Ko ku yao lun* devotes a relatively long paragraph. "It is," we are told, "pale green (*ch'ing*) in colour, with fine crackle and in many cases it has a brown mouth and iron foot. Compared with Kuan ware it lacks the red tinge and its material is coarse, wanting in fineness and lustre, and far from equalling the Kuan ware. At the present day<sup>1</sup> it is rarely seen." Two kinds of Tung yao, "light and dark," were imitated at the Imperial factory in the Yung Chêng period;<sup>2</sup> and the *T'ao lu* gives a recipe for the modern<sup>3</sup> Tung *ch'ing* glaze which we are assured was exactly like the old. This recipe only differs from that given for the ordinary celadon<sup>4</sup> in that no mention is made of the use of cobalt, and from this we infer that the Tung ware had a green celadon glaze.

The only published specimen of Tung yao is in Hsiang's Album (No. 71). It is a flower-pot with foliate mouth and lobed sides on which are carved floral designs, both shape and ornament somewhat resembling those of certain specimens of Northern Celadon.

The colour of Hsiang's piece appears much the same as that of the Ju, Kuan, and Ko specimens in the Album, but the text describes it as *t'ieh tsui* which probably means the blue-green shade of distant hills.<sup>5</sup> A reference to Tung yao in an eleventh-century poem<sup>6</sup> compares the colour of the glaze with green jade (*pi yü*).

Without claiming that our Northern Celadon, much of which is comparatively coarse, is Tung ware, we might perhaps infer from the above considerations that the Tung ware was a superior kind of Northern Celadon, just as the Ju was probably a superior kind of *ying ch'ing*. There are indeed one or two bowls in the Collection (B 167 and 202) which are conspicuous for the beauty of their celadon glaze, but not obviously referable to the Lung-ch'üan type; and these may be regarded as possible specimens of the true Tung yao. There is no warrant for making a more definite claim than that.

B 131 and 132 represent another rather distinctive type—a bowl with steep sides rounded below, thickly built and covered with a thick, and generally crackled, glaze which flows unevenly. These bowls are usually decorated with impressed designs in the interior, often figure subjects with explanatory inscriptions attached. Several bowls of a similar make have been dug up at Showchow,<sup>7</sup> in Anhwei, and it seems likely that they may be of local make, since potteries existed in this neighbourhood as early as the T'ang dynasty.<sup>8</sup>

Nor must we overlook the fact that celadon glaze was used on the white porcelain of Ching-tê Chên from early times. The body material of B 165, for instance, suggests that it belongs to this type. The celadon glaze was freely used here in the K'ang Hsi (1662-1722) and later periods; but these modern celadons are easily recognized by their style and finish, and by the white body and glaze on the base, if not actually by reign-marks painted in blue.

Again, celadon glaze is seen on certain figures and shrines which were made in the province of Kwangtung; and there are doubtless other localities, as yet unknown, in which it was used.

Outside China, a pale watery celadon was made at Sawankhalok in Siam, and a beautiful blue-green celadon in Korea, both in medieval times; and very good copies of the fine Chinese celadons have been made in more recent years in Japan. Finally the potters in Mesopotamia, Persia, and Egypt began at an early date to imitate the Chinese celadon in their local potteries: the glaze of these imitations is often very near the original in colour, but the soft and friable material of the body is entirely different from the Chinese porcelain.

<sup>1</sup> The first edition of the *Ko ku yao lun* was published in 1387, and the second in 1459.

<sup>2</sup> According to Hsieh Min's list: see p. 4.

<sup>3</sup> The *T'ao lu* was published in 1815.

<sup>4</sup> See p. 22.

<sup>5</sup> See *Chinese Pottery and Porcelain*, vol. i, p. 82.

<sup>6</sup> By Chang-lei (1046-1106): *ibid.*

<sup>7</sup> See *Transactions of the Oriental Ceramic Society*, 1924-5.

<sup>8</sup> Wares which appear to have been of the celadon type were also made at Yo Chou, in Hunan, and at Yüeh Chou in Chekiang (see p. 1); and we have evidence that the potteries in the latter place, at any rate, continued active in the Sung period.



## CELADONS

### LUNG-CH'ÜAN CELADONS: SUNG AND YÜAN

*B 106 to 118 are celadons of the kinuta type and believed to have been made at Chang's factory at Liu-t'ien at the end of the Sung dynasty.*

B 106. Plate 29

Cauldron (*ting*) of bronze form with depressed globular bowl, cylindrical neck, and wide flattened rim, three legs with ribs running up them and over the side of the bowl: three holes inside communicating with the legs. Fine greyish porcelain with delicate grey-green celadon glaze of *kinuta* type. The rim repaired with gold. Lung-ch'üan. H. 4.1"

Figured in *Chinese Pottery and Porcelain*, Vol. I, PLATE 16.

B 107. Plate 30

Cauldron of similar form: the glaze bluer, more glassy, and irregularly crackled: the biscuit at the ends of the legs burnt brown: three air holes in the legs beneath. H. 3"

Exhibited at the Manchester City Art Gallery, 1913.

B 108. Plate 30

Cauldron similar in form to B 107: the glaze grey-green, and with a dull lustre and large irregular crackle: the legs cut flat at the feet and showing a slightly browned biscuit: three air holes below. Lung-ch'üan. H. 3"

B 109. Plate 32

Ewer with eight-lobed melon-shaped body, and small mouth, spout, and ribbed handle. Greyish porcelain with greyish-green celadon glaze of *kinuta* type.

Lung-ch'üan. D. WITH SPOUT AND HANDLE 5.25"

B 110. Plate 30

Vase with barrel-shaped body and three horizontal rolls on the shoulder: low dome-shaped cover with foliate edge and bird knob: attached to the shoulder are five tubes. The raw edges disclose a reddish porcellaneous biscuit and the glaze is a delicate bluish grey of *kinuta* type. On the body is a lightly carved ornament, namely a belt of lily scroll, with two bands of stiff leaves below and overlapping petal pattern on the shoulder. Lung-ch'üan. H. 9"

B 111. Plate 29

Funeral vase with elongated barrel-shaped body and three horizontal rolls on the shoulder: contracted neck and low dome-shaped cover with bird knob: on the shoulder is a dragon in applied relief. Grey porcelain browned on the raw edges, and with delicate bluish-grey celadon glaze of *kinuta* type. Under the base is incised the character *ti* (earth). Lung-ch'üan. H. 10"

See *The Art of the Chinese Potter*, PLATE 63.

Other funeral vases of this form have a tiger on the shoulder in place of the dragon, or a row of Buddhist figures as on B 168, *q.v.*

B 112. Plate 32

Ewer of double gourd form with long spout and scroll handle: small mouth and button-shaped cover. Grey porcelain with delicate bluish-grey celadon glaze of *kinuta* type.

Lung-ch'üan. H. 6.2"

B 113. Plate 31

Beaker (*ku*) with tall slender stem, flaring mouth, and slightly spreading base, hollow beneath: a slightly raised belt with four ribs on the lower part and four ribs beneath extending to the edge of the base. Greyish porcelain, browned on the raw edge of the base; with delicate bluish-grey celadon glaze of *kinuta* type. Lung-ch'üan. H. 5.9"



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## B 114. Plate 31

Vase, bottle-shaped, with depressed globular body with shallow grooves on the upper part: tall tubular neck ribbed like a bamboo, and wide spreading mouth turned in at the lip. Greyish porcelain with delicate greenish-grey celadon glaze of *kinuta* type with dull lustre and large irregular crackle in places. Lung-ch'üan. H. 6.2"

## B 115. Plate 32

Dish with steep slanting sides and slightly projecting lip. *Kinuta* celadon of pale grey-green tint. Lung ch'üan. D. 5.6"

Distorted in the firing, and with portions of another piece adhering to the base. A "waster" from the kiln-site.

## B 116. Plate 32

Dish of similar form and ware. The glaze has missed on a large part of the exterior and the base, forming in thick drops round the bare patches. D. 5.1"

A "waster" from the kiln-site.

## B 117. Plate 32

Bowl with rounded sides and small base. Greyish-white porcelain, burnt red on the raw edges of the base and lip: celadon glaze, *kinuta* type, of pale bluish-grey-green colour.

Lung-ch'üan. D. 3.8"

A "waster" distorted in the kiln.

## B 118. Plate 31

Bowl with straight sides rounded below. Greyish-white porcelain burnt reddish brown on the raw edge of the foot-rim: celadon glaze, *kinuta* type, of beautiful bluish-grey-green tint. Gold band on the lip. Lung-ch'üan. D. 5"

Exhibited at the Manchester City Art Gallery, 1913.

A "waster" and slightly distorted in the kiln.

## B 119. Plate 32

Stem-cup (*tou*), bowl-shaped, with everted lip and tall slender stem with raised band. Greyish porcelain (burnt red on the raw edge) with thick celadon-green glaze. Incised designs: a floral spray in the bottom of the bowl, a floral scroll on the sides, and key-pattern border: a floral scroll outside and oblique bands on the stem. The base hollow.

Lung-ch'üan. SUNG. H. 5"

Exhibited at the Manchester City Art Gallery, 1913.

## B 120. Plate 30

Vase with slender ovoid body, slightly spreading at the base, tall neck contracted in the middle, and wide foliate mouth. Grey porcelain browned on the base, which is unglazed: delicate grey-green celadon glaze. The body is carved with a petal pattern and the neck is ribbed. Under the base is inscribed the character *ming* (bright), cut after firing. Grit on the side of the base.

Lung-ch'üan. SUNG. H. 7"

## B 121. Plate 35

Vase with ovoid body, slender neck with flaring mouth, and two S-scroll handles: low spreading foot, flat underneath. Greyish porcelain burnt reddish brown on the base: grey-green celadon glaze. On the body is an incised band of scroll-work below which is a petal pattern.

Lung-ch'üan. PROBABLY SUNG. H. 9.7"

## B 122. Plate 34

Dish with rounded sides and flat projecting mouth-rim: carved on the outside with petals in relief: inside are two fishes in applied relief beneath the glaze. Greyish porcelain with bluish-green celadon glaze. A blob of glaze under the base, the rest unglazed and burnt reddish, with traces of a ring support. Lung-ch'üan. SUNG. D. 4.7"

The design of a pair of fishes at the bottom of Lung-ch'üan bowls is specifically mentioned in the *Ko ku yao lun*.



## CELADONS

### B 123. Plate 33

Bulb-bowl with low rounded sides shaped above and below with a groove in which are nine studs: three feet in the form of monster-heads. Greyish porcelain with thick, soft-looking celadon glaze. In the centre is an applied rosette unglazed and reddened in the firing.

Lung-ch'üan. SUNG. D. 11.25"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, B 48, PLATE XII).

### B 124. Plate 28

Bowl of conical form with wide mouth and narrow base with shallow foot-rim and convex bottom. Grey porcelain with pale olive-green celadon glaze.

? Lung-ch'üan. SUNG. D. 5"

See B 218.

### B 125. Plate 19

Bottle with pear-shaped body, slender neck, and spreading mouth. Greyish porcelain browned at the edge: and light green celadon glaze with splashes of dark brown breaking into golden brown with silvery reflections.

Lung-ch'üan. SUNG. H. 10.75"

This type of spotted celadon is known as *tobi seiji* (buckwheat celadon) by the Japanese.

See *The Art of the Chinese Potter*, PLATE 72.

### B 126. Plate 35

Dish with low sides and spreading rim with rounded edge: small base. Greyish porcelain with celadon green glaze splashed with dark reddish brown.

Lung-ch'üan. SUNG. D. 6.5"

*Tobi seiji*: see B 125.

See *Chinese Pottery and Porcelain*, Vol. I, PLATE 21.

### B 127. Plate 35

Vase, bottle-shaped, with pear-shaped body, slender neck, and wide cup-shaped mouth: two monster-mask handles with fixed rings. Greyish porcelain (burnt red on the raw edge) with irregularly crazed celadon glaze of pale apple-green tint.

Lung-ch'üan. PROBABLY SUNG. H. 10.2"

### B 128. Plate 38

Dish with rounded sides and narrow concave rim. Greyish porcelain with pale pea-green celadon glaze. Inside is a dragon and pearl in applied relief, and an incised foliage scroll on the sides: outside is a carved petal pattern. Under the base is a wide unglazed ring burnt red and with traces of a circular support.

Lung-ch'üan. SUNG OR YÜAN. D. 13.2"

Cf. *The Art of the Chinese Potter*, PLATE 69.

### B 129. Plate 39

Water-pot of globular form with small mouth. Grey porcellaneous ware with opaque celadon glaze of light pea-green tint: the sides carved with petal pattern to suggest a lotus flower: a plain raised band round the mouth.

Lung-ch'üan. SUNG. H. 4.5"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, K 46, PLATE XXII).

### B 130. Plate 39

Water-pot of similar form and ware, the glaze closely crazed over the greater part of the surface and stained brown by infiltration.

H. 4.6"

Exhibited at Stockholm, 1914 (Catalogue, No. 178).

### B 131. Plate 34

Bowl with rounded sides and deep narrow base. Grey porcellaneous ware with celadon glaze of light pea-green tint and dull lustre. Inside are impressed designs; a quatrefoil medallion



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with the character *jên* (benevolence), eight radiating panels with figures of the Eight Immortals, and a border of key-fret; key-fret border outside. A wide unglazed ring on the base.

PROBABLY YÜAN. D. 6.9"

Exhibited at the Manchester City Art Gallery, 1913.

### B 132. Plate 34

Bowl of similar ware. Inside are three large radiating panels with (1) a horseman and attendant on foot, (2) two figures, (3) two figures, an inscribed cartouche attached to each scene: in the intermediate spaces are lattice work and vases. The base has been broken and ground down.

PROBABLY YÜAN. D. 6.75"

Several bowls of this peculiar kind have been dug up near Showchow, in Anhwei, which is an old pottery centre: see *Transactions of the Oriental Ceramic Society*, 1924-5.

### B 133. Plate 34

Box, circular, with convex cover. Grey porcellanous ware burnt reddish brown on the raw edges. Thick sea-green celadon glaze. The cover is lightly carved with a lily flower and foliage. Inside the box are three shallow cups fixed with three strips of clay moulded with plum blossoms.

Lung-ch'üan. SUNG. D. 4.3"

Cf. B 10.

### B 134. Plate 42

Vase with oblate oval body slightly contracted at the base, short cylindrical neck with rounded lip. Grey porcelain (burnt red on the raw edges) with carved designs under a crackled green celadon glaze of emerald tint: on the body is a chrysanthemum scroll with a band of petal pattern below: a border of *ju-i*-shaped pendants on the shoulder.

Lung-ch'üan. YÜAN OR EARLY MING. H. 12.7"

Exhibited at the Manchester City Art Gallery, 1913.

### B 135. Plate 35

Box in the form of a pair of Mandarin ducks joined together at the side and with necks crossed: the upper half of the bodies forms the cover: standing on an oblong base with lotus plants and water modelled in full relief. Greyish porcelain (burnt red on the raw edges) with irregularly crazed celadon green glaze, the feathers and other details carefully tooled.

Lung-ch'üan or Ch'u-chou. ? MING OR EARLIER. H. 6.4"

A pair of Mandarin ducks symbolize wedded happiness.

### B 136. Plate 36

Bulb-bowl of shallow bowl shape with flat rim expanding inwards: small base almost flat and three lion-mask feet. Grey porcellanous ware burnt red in the raw places; thick celadon glaze of light pea-green tint. The sides are moulded in relief with a band of the Eight Trigrams (*pa kua*), with studs above and below. Inside is an unglazed patch with a lotus design in low relief: the base is unglazed.

Probably Ch'u-chou. EARLY MING. D. 12"

Exhibited at the Manchester City Art Gallery, 1913.

The Trigrams consist of three lines each. In one of them the lines are unbroken and in the remaining seven they are divided in different ways. The legend is that they are mystic signs revealed to the Emperor Fu Hsi on the back of a dragon-horse which emerged from the Yellow River. By means of them, Chinese philosophers explain the various phenomena of nature.

### B 137. Plate 38

Dish with low rounded sides and rim shaped in five foliations: small base. Grey porcellanous ware burnt red on the raw edge of the base: smooth grey-green celadon glaze of fine tone. Design in red biscuit with touches of white and a little yellow glaze: an ornamental rock, a flowering prunus, the moon crescent, and a bat: besides this there are a prunus spray and bordering lines faintly incised.

? Lung-ch'üan. D. 6.6"

The finish underneath is in Sung style: but the design and technique are surprising for such an early period.



## CELADONS

### CH'U-CHOU CELADON: MING (1368-1644)

#### B 140. Plate 37

Vase with ovoid body and slightly expanding base: short straight neck. Greyish porcelain burnt red on the base- and mouth-rims, which are unglazed: thick celadon glaze of pale apple-green tint. The ornament is carved in relief: on the sides is a broad belt of peony scroll with petal pattern below and a band above of stiff leaf-shaped pendants containing formal flowers and foliage: a foliage scroll on the shoulder. The base is formed of a saucer resting on the wide base-rim and held in place by the glaze.

Ch'u-chou. EARLY MING. H. 11.8"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, B 25, PLATE XIII). See *The Art of the Chinese Potter*, PLATE 81.

#### B 141. Plate 41

Jar with wide ovoid body, short straight neck, and expanding mouth: two handles on the shoulder in the form of monster-masks with holes for rings: deep base with bottom formed of a saucer which has been dropped in and secured by the glaze. Greyish porcelain burnt red on the raw edges: thick smooth celadon glaze of light sea-green tint covering ornament incised and in carved relief. On the sides are two figure subjects, (1) a temple doorway inscribed *shêng hsien*, to which two figures are pointing the way to two devotees, a rock, an incense burner on stand, the moon in clouds and foliage being among the accessories, (2) a pavilion inscribed *yo yang*, and figures looking at an apparition of Lü Tung-pin floating on a cloud. Borders of palmettes, foliage scrolls, and hatched vandyke pattern above and of stiff plantain leaves in false gadroons below.

Ch'u-chou. EARLY MING. H. 13.6"

See *The Art of the Chinese Potter*, PLATE 68.

The buildings apparently represent the famous Yo-yang tower in Hunan; and the scene may be intended to depict a Taoist adept about to become a *hsien*, i.e., to enter upon Immortality.

#### B 142. Plate 36

Flower-pot of deep bowl shape with rounded sides, contracted neck and stem, and spreading lip and foot: two handles in the form of archaic dragons (*chih lung*) in applied relief: flat base. Greyish porcelain with pale sea-green celadon glaze and incised ornament—crested waves and clouds—on the sides: cloud scrolls on the neck and two bands of deeply channelled radial lines above the base. The base is unglazed and the interior is only partially glazed.

Ch'u-chou. LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY. H. 6.6"

#### B 143. Plate 40

Jar with wide ovoid body with a slightly raised collar on the shoulder, and short straight neck. Grey porcellaneous ware burnt red at the foot-rim: celadon glaze of pale grass-green tint. Ornament incised: on the body, a broad belt of lily scrolls; a band of scrolled leaves on the shoulder and neck; and a band of leaf and tongue pattern with combed shading above the base. In the middle of the base is a circular unglazed patch burnt dark brown, with remains of a ring of kiln-grit.

Ch'u-chou. LATE FIFTEENTH CENTURY. H. 8.4"

#### B 144. Plate 39

Bottle, pear-shaped, with short spreading neck. The body consists of a small container with outer casing pierced with a broad band of lotus scroll: formal flowers carved in the space above and petal pattern below. Greyish porcelain with pale celadon glaze closely crazed: a wide raw ring under the base.

Ch'u-chou. EARLY MING. H. 7.3"



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B 145. Plate 39

Vase with ovoid body and wide mouth with spreading lip: bell-shaped stand attached. Greyish porcelain with pale celadon green glaze, and carved ornament in openwork. On the body is a belt of lily scrolls with honeycomb pattern below and a foliage scroll above: on the stand are five acanthus designs with openwork between and a gadrooned band above. An unglazed ring under the base burnt reddish brown. Ch'u-chou. SIXTEENTH CENTURY. H. 7.2"

Cf. Rücker Embden, *Chinesische Frühkeramik*, PLATE 15.

B 146. Plate 40

Vase with high-shouldered baluster body and tall slender stem: small straight neck. Greyish porcelain with boldly crackled glaze of emerald tint. Ch'u-chou. MING. H. 10"

B 147. Plate 44

Ink-screen in the form of a square plaque set in a stand with scrolled uprights resting on feet with lion-masks. Greyish porcelain (burnt reddish on the unglazed base) with designs in carved relief and an irregularly crackled celadon glaze of pale apple-green tint. On one side of the plaque are a deer and two bats, emblems of long life and happiness, and on the other are a leaping salmon, an emblem of literary success, and flying cranes, emblems of long life.

Ch'u-chou. SIXTEENTH CENTURY. H. 12.25"

B 148. Plate 44

Ink-screen in the form of a square plaque set in a stand with two plain uprights. Greyish porcelain (burnt red on the unglazed base) with carved and incised ornament and irregularly crazed celadon glaze of pale green tint. On one side of the plaque is a garden terrace with tree and a man and woman: on the other is the sun disc in a cloud above crested waves. Key-fret borders and wave pattern incised on the stand.

Ch'u-chou. SIXTEENTH CENTURY. H. 8.3"

B 149. Plate 45

Vase with wide ovoid body and depressed shoulders, short neck, and cup-shaped mouth. Greyish porcelain with pale celadon green glaze irregularly crackled, and with passages of apple-green. Ch'u-chou. MING. H. 6.75" D. 8.5"

B 150. Plate 33

Octagonal vase with ovoid body and short narrow neck with straight sides slightly tapering: flat base. Greyish-white porcelain with irregularly crackled celadon green glaze. On the sides are eight oblong quatrefoil panels reserved and ornamented with applied reliefs of the Eight Immortals enclosed by cloud scrolls: these panels are unglazed and have burnt a rusty brown colour. Above and below them are impressed panels with flowering plants in faint relief.

Ch'u-chou. MING. H. 9.3"

See *Chinese Pottery and Porcelain*, Vol. I, PLATE 21.

B 151. Plate 32

Bulb-bowl with rounded sides, the mouth slightly contracted: three feet with lion-masks. Grey porcellaneous ware with crackled celadon glaze of pale bluish-green tint stained brown by infiltration on the outside. Decorated with a band of lily scroll carved in relief on the sides and twelve small rosettes below the lip. The base is unglazed and burnt brown. Inside is a bare patch surrounded by a wide unglazed and browned ring in which are marks of a circular support for some other vessel.

Ch'u-chou. EARLY SIXTEENTH CENTURY. D. 16"

See *The Art of the Chinese Potter*, PLATE 70.



## CELADONS

### B 152. Plate 40

Jar, cylindrical, with short straight neck and spreading lip: wide shallow base-rim. Greyish porcelain burnt reddish brown on the unglazed parts: pale celadon green glaze and ornament carved in low relief. A clump of lotuses and a peony plant with three bands of *pa kua* symbols above.

Ch'u-chou. MING. H. 6.5"

Exhibited at the Manchester City Art Gallery, 1913; and at the Burlington Fine Arts Club, 1910 (Catalogue, A 47, PLATE XIII). For the *pa kua*, see B 136.

### B 153. Plate 45

Jar, globular, with short straight neck and two small loop handles. Grey porcellaneous ware with grass-green celadon glaze covering ornament outlined in threads of clay: a fine lily scroll on the upper part of the body and false gadroons below: base unglazed.

Probably Ch'u-chou. EARLY MING. H. 3.3"

Specimens of this kind of ware have been found in Egypt and also at Sawankhalok in Siam. There were potteries at Sawankhalok, but the finish of this piece suggests a Chinese rather than a Siamese origin.

### B 154. Plate 39

Shallow bowl with pierced outer casing. Grey porcellaneous ware with pale celadon green glaze irregularly crazed, running down to a thick welt at the base and forming a deep pool on the bottom inside. The outer casing is pierced in chrysanthemum pattern and the glaze has filled up some of the interstices. Base unglazed, showing traces of a ring and browned in places.

Ch'u-chou. ? SIXTEENTH CENTURY. D. 4.5"

### B 155. Plate 39

Bulb-bowl of shallow bowl-shape with groove below the lip: small round base slightly concave and three small supplementary feet. Grey porcellaneous ware burnt red on the bare parts: pale celadon green glaze with irregular crackle stained brown: a bare patch on the bottom inside: base unglazed.

Ch'u-chou. SIXTEENTH CENTURY. D. 5.25"

### B 156. Plate 43

Bowl with rounded sides. Grey porcellaneous ware with smooth sea-green celadon glaze covering carved ornament. On the bottom is a small design of a man leading a restive horse: on the sides a freely drawn floral scroll. Outside, stiff radiating petal pattern and a border of key-fret.

Ch'u-chou. MING. D. 10.3"

### B 157. Plate 43

Jar with wide ovoid body, short straight neck, and wide mouth: deep base with bottom formed by a saucer dropped in and secured by the glaze. Grey porcellaneous ware burnt red on the raw edges. Thick smooth celadon glaze, grey inside but of pea-green tint outside: carved ornament—a broad band of floral scroll-work on the sides enclosing the characters *fu*, *lu*, *shou* (happiness, wealth, and long life) in ornamental form: a band of petal pattern in relief below.

Ch'u-chou. FIFTEENTH CENTURY. H. 9.9"

### B 158. Plate 44

Beaker with ovoid body, slender stem, and slightly expanding base: tall slender neck and flaring mouth. Grey porcelain (burnt red on the raw edges) with carved designs and irregularly crackled celadon glaze of pale bluish-green tint: a peony scroll on the body and the neck, petal pattern on the stem, and a faint design of ? cloud scrolls on the shoulder.

Ch'u-chou. ? SIXTEENTH CENTURY. H. 19.1"



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### B 159. Plate 42

Vase with flattened pear-shaped body, slender neck, and spreading mouth with foliate lip: two handles issuing from dragons' heads, with rings attached: low spreading foot. Porcelain burnt red on the unglazed edge of the foot: ornament moulded in sunk relief. On each side a five-foil panel with ornamental form of a character, *shou* (longevity) and *fu* (happiness) respectively: the panels enclosed by flowering sprays: on the neck stiff acanthus leaves.

Ch'u-chou. MING. H. 8"

Cf. *The Art of the Chinese Potter*, PLATE 70.

### B 160. Plate 44

Beaker with ovoid body and slightly expanding base: tall slender neck with flaring mouth. Greyish porcelain with carved designs and a pale celadon green glaze, irregularly crazed: peony plants on the body and neck: petal pattern above the base and a band of cloud scrolls on the shoulders: borders of plain rings.

Ch'u-chou. SIXTEENTH CENTURY. H. 11.2"

### B 161. Plate 45

Hot-water bowl with rounded sides and double bottom. Grey porcellaneous ware with deep olive-green celadon glaze covering incised ornament: a lily flower in the middle and a sketchy floral scroll on the sides: outside, a band of scrawled scrolls above and radial lines on the sides. Base unglazed and burnt brown, with a hole for a cork.

Ch'u-chou. SIXTEENTH CENTURY. D. 5.5"

These bowls are sometimes called Chu-ko bowls from the story of Chu-ko Liang. By spreading a layer of rice on the shallow top of these bowls, which were served out to his troops, he deceived the enemy's spies into imagining that his army was plentifully supplied.

### B 162. Plate 46

Dish with lightly curved sides and everted rim with foliate edge. Grey porcellaneous ware burnt brown on the unglazed base: crackled celadon green glaze of emerald tint which runs thick on the bottom and on the edge of the base-rim: the sides are partitioned by incised lines running down from the foliations of the rim.

Ch'u-chou. SIXTEENTH CENTURY. D. 7"

### B 163. Plate 46

Dish with wide curved rim notched on the edge. Grey porcellaneous ware with pale celadon green glaze covering carved ornament. In the middle is a rosette with oblique petals: on the rim, formal lily flowers and foliage: scrawled grass designs outside. The base unglazed and scored with radial lines.

Ch'u-chou. SIXTEENTH CENTURY. D. 7.9"

Exhibited at the Manchester City Art Gallery, 1913.

### B 164. Plate 45

Bottle with pear-shaped body and tall straight neck with spreading lip. Greyish porcelain burnt red on the raw edge of the base; pale celadon green glaze irregularly crazed. Incised ornament, namely, two large peony flowers and foliage on the body: a band of cloud scrolls on the shoulder and a band of scroll-work and radial lines on the neck enclosed by incised rings. The base is glazed but rough with grit.

Ch'u-chou. SIXTEENTH CENTURY. H. 6.9"

### B 165. Plate 42

Vase with slender ovoid body and high shoulders: short straight neck and small mouth. Porcelain with thick smooth celadon glaze of pale pea-green tint. The glaze is grey-green under the base and there are five small bosses of brown ferruginous clay suggesting "nail-heads."

MING. H. 7.4"

Probably a Ching-tê Chên imitation of Lung-ch'üan celadon. The "nail-heads" on the base are apparently an echo of the tradition that there were metal nail-heads embedded in the base of certain old Sung wares. The *Tsung shêng pa chien* (*op. cit.*) mentions this in connection with Ju ware.



## CELADONS

### B 166. Plate 45

Bowl with rounded sides and rim folded in six foliations: three small feet. Grey porcellanous ware with translucent brownish-green glaze finely crackled and with a dull satiny lustre. Three plum-blossom sprays in applied relief outside. Spiral finish inside. ? MING. D. 7.1"

This kind of ware has been found in Borneo and the East Indies and probably was made near one of the southern coast towns of China.

### B 167. Plate 20

Bowl of conical form with straight sides and small base. Buff porcellanous stoneware with thick bubbly celadon glaze of pale bluish-green tint with irregular crackle which appears to be beneath the surface. A fire crack on the outside, and patches of kiln-grit on the edge of the base. SUNG. D. 5.6"

This choice bowl is of an unusual type. It approaches the Northern Celadon in nature of the body, but the glaze is bluer. Possibly it is one of the unidentified makes such as the Tung yao (see p. 24).

### B 168. Plate 47

Funeral vase with shapely ovoid body, tall cylindrical neck, and conical cover with flat top on which is a swan-like bird with wings outspread as if just starting to fly upwards. The body is plain except for two wheel-rings on the shoulder. On the neck are ornaments in applied relief: a band of twelve figures with long robes and hands folded under wide sleeves: the emblems of the four quarters of the universe, viz., dragon (east), tiger (west), red bird (south), tortoise and snake (north), besides the sun-disc with bird inside it and the moon with hare and cassia tree, and cloud forms: four loop handles with *ju-i*-shaped attachments and a collar encrusted with cloud scrolls. There are four loops on the cover corresponding with those on the neck. The base is hollow and shows a reddened porcelain biscuit at the edges, and the glaze is an even pale olive-green. ? Northern Celadon. SUNG. H. 31.75"

## NORTHERN CELADONS

### B 169. Plate 54

Bowl with rounded sides, everted lip, and shallow base. Buff ware with glaze apparently of yellow colour but obscured by a greyish-white paint-like film. Ornamented inside with moulded floral designs in a central medallion and eight radiating compartments. D. 4.8"

The yellow glaze and rather soft body suggest a T'ang date for this bowl: but the moulded ornament inside closely resembles that of numerous Sung pieces of the Northern Celadon type, e.g., B 197.

### B 170. Plate 48

Ewer with ovoid body, narrow neck spreading upwards, with wide mouth: handle and long spout and two projections on the shoulder with *ju-i*-shaped heads: four incised ribs on the sides: shallow base. Buff stoneware with pale greenish glaze of Northern Celadon type.

LATE T'ANG OR SUNG. H. 8.8"

### B 171. Plate 46

Shallow bowl with straight sides and wide flat base-rim. Grey porcellanous ware with light olive-green celadon glaze. Northern. LATE T'ANG. D. 5.6"

The peculiar wide flat base-rim with small hollow in the middle recalls the finish of some of the fragments found on the ninth-century site at Samarra: see p. 1.



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B 172. Plate 49

Bowl of conical form with wide mouth and narrow base with shallow foot-rim and convex bottom. Buff-grey porcellanous ware with deep olive-green glaze. The sides are shaped in six shallow lobes and the inside is carved with a fish and water plants in a combed wave ground, surrounded by a band of foliage scrolls. The base is unglazed and sanded beneath and there is a large patch of kiln-sand on the adjacent parts of the sides.

Northern. SUNG. D. 5.6"

B 173. Plate 50

Dish of shallow bowl-shape with notched edge, supported by a double-terraced foot with pierced sides, and five lions on the upper tier. The dish is carved inside with a flower and foliage surrounded by oblique fluting. Reddish-buff stoneware with olive-green celadon glaze.

Northern. SUNG. D. 4.4"

B 174. Plate 50

Cup moulded inside like a flower with eight petals, and a dish with flat foliate rim. Buff stoneware burnt red on the unglazed base: with olive-green glaze which flows away from the reliefs leaving them light in colour. The dish is fluted on the sides and moulded with a chrysanthemum in the centre and slightly raised foliage scrolls surrounding it and on the rim.

Northern. ?SUNG. D. OF CUP 3.6"; D. OF DISH 6.8"

B 175. Plate 53

Bowl of conical form with small base. Reddish-buff porcellanous ware with deep olive-green celadon glaze obscured by a grey "mist." Moulded inside in low relief with three fishes and lotus plants, and a narrow border of key-fret. The mouth-rim is unglazed.

Northern. SUNG. D. 6.1"

B 176. Plate 52

Saucer with rounded stop-ridge to hold a cup: flat base with circular depression in the centre. Reddish-buff porcellanous ware with transparent olive-green glaze: carved inside with water, ducks, and lotus plants.

Northern. SUNG. D. 6.4"

B 177. Plate 48

Ewer with ovoid body shaped in six lobes: contracted neck and flaring mouth: ribbed handle, and spout in the form of a phoenix head and neck: two loops on the shoulder concealed by palmettes. Buff-grey porcellanous stoneware with olive-green glaze, and carved foliage designs on the body.

Northern. SUNG. H. 8.75"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, K 9, PLATE XXII).

B 178. Plate 48

Ewer with wide ovoid body, narrow ribbed neck, double-strand handle, and plain spout. Buff-grey porcellanous stoneware with transparent olive-green glaze. On the body is a panel with deeply cut floral scroll in front and on the shoulder is a faintly incised foliage scroll with feathery fronds.

Northern. SUNG. H. 8.75"

B 179. Plate 48

Vase with ovoid body, tapering neck, and bulbous mouth: low spreading foot. Buff-grey porcellanous stoneware with transparent olive-green glaze and carved ornament. On the body are four bands of lotus petals, shaded with combed lines: shallow grooves on the neck in petal pattern.

Northern. SUNG. H. 14.25"



## CELADONS

### B 180. Plate 49

Vase, bottle-shaped, with pear-shaped body, straight neck, and flat spreading mouth-rim: low foot spreading at the edge. Buff-grey stoneware with transparent olive-green glaze and carved ornament. On the body is a lily scroll with a band of leaf and tongue pattern below: on the neck, a band of leaf and tongue pattern between two bands of foliage scrolls.

Northern. H. 9.4"

*See The Art of the Chinese Potter, PLATE 76.*

### B 181. Plate 50

Bowl of conical form with wide mouth and small shallow base. Buff-grey stoneware with transparent olive-green glaze faintly crazed. Carved inside with flowers and foliage. A round patch of glaze in the centre of the base.

Northern. D. 8.6"

### B 182. Plate 51

Bowl of similar form and design: the glaze greener and not crazed.

D. 8.9"

*See Chinese Pottery and Porcelain, Vol. I, PLATE 18.*

### B 183. Plate 54

Bowl with wide mouth and small base, the sides faintly lobed in the lower part and expanding sharply on the upper part which is scored outside with wheel-rings. Buff-grey porcellaneous ware with olive-green celadon glaze. Kiln-grit inside the foot-rim.

Northern. SUNG. D. 7.9"

### B 184. Plate 50

Bowl with rounded sides shaped in six lobes, and foliate rim everted: deep base. Buff porcellaneous stoneware with olive-green glaze thickly crazed. The edges of the lobes show up in whitish ribs inside.

Northern. SUNG. D. 4.85"

### B 185. Plate 51

Bowl with rounded sides, wide mouth, and small base: grooved outside the lip. Buff-grey porcellaneous ware with olive-green celadon glaze slightly crazed. Boldly carved inside with a lotus scroll. Kiln-grit inside the foot-rim.

Northern. D. 7.3"

Exhibited at the Manchester City Art Gallery, 1913.

### B 186. Plate 52

Dish of shallow saucer shape with small base. Greyish-buff porcellaneous stoneware with olive-green glaze. In the middle is an unglazed ring surrounded by a band of ornament moulded in relief, and comprising lotus plants and fishes with combed background representing water.

Northern. SUNG. D. 6.4"

### B 187. Plate 50

Bowl with wide mouth, straight sides, and small base. Grey porcellaneous ware with deep olive-green celadon glaze turning to brown under the base. The interior is partitioned by six low ribs which show up white through the glaze. Kiln-grit in the foot-rim.

Northern. SUNG. D. 8"

### B 188. Plate 54

Vase with squat globular body with flattened shoulders and short straight neck. Buff-grey porcellaneous stoneware with pale olive-green celadon glaze. On the body is a floral scroll with deeply channelled outlines, and there is a foliate band on the shoulder.

Northern. LATE SUNG. H. 3.2"

Fragments of similar celadon with deeply cut designs were found by Sir Aurel Stein at Kharakhoto.



## THE EUMORFOPOULOS COLLECTION

### B 189. Plate 50

Vase with ovoid body flattened on the shoulder, short straight neck, and projecting lip. Buff porcellaneous stoneware with strongly carved ornament and irregularly crazed olive-green glaze. On the sides, a peony scroll shaded with combed lines, and a band of leaf and tongue pattern above and below.

Northern. SUNG. H. 6.6"

### B 190. Plate 52

Saucer with rounded sides and small base. Buff porcellaneous stoneware with olive-green celadon glaze. Inside is ornament in carved relief: two beehive-shaped peony flowers and two boys in foliage scrolls. Kiln-grit inside the base.

Northern. SUNG. D. 6.2"

*Cf.* B 37.

### B 191. Plate 52

Bowl with wide mouth with everted rim and small shallow base. Buff porcellaneous stoneware with carved designs and olive-green celadon glaze. Inside are water, lotus plants, and four boys.

Northern. SUNG. D. 5.9"

### B 192. Plate 54

Pair of bowls with slightly rounded sides and small bases. Buff porcellaneous stoneware with irregularly crazed olive-green glaze. Inside is a carved lily scroll enclosed by combed wave ornament.

Northern. SUNG. D. 5.4"

### B 193. Plate 46

Cup stand, cylindrical, with wide rim turned downwards, and five feet with lion-mask attachments. Buff porcellaneous stoneware with olive-green celadon glaze.

Northern. SUNG. D. 3.6"

### B 194. Plate 46

Pair of conical bowls with wide mouths and small bases. Buff porcellaneous stoneware with olive-green celadon glaze. Inside are carved lotus scrolls with an incised wave background. The bases are very shallow and rough with kiln-grit.

Northern. SUNG. D. 3.75"

### B 195. Plate 53

Bowl of conical form with slightly everted rim and small base. Buff porcellaneous ware with olive-green glaze. Carved ornament in low relief: inside is a rosette with oblique petals and a broad band of foliage scroll with large ?chrysanthemum flowers: shallow pleating outside. Kiln-grit on the base.

Northern. SUNG. D. 7.2"

### B 196. Plate 52

Shallow bowl with wide mouth and slightly everted rim: small base. Buff porcellaneous stoneware with olive-green glaze. Inside is a carved pattern of close foliage scroll. Outside is oblique pleating.

Northern. SUNG. D. 7.5"

### B 197. Plate 54

Tray of saucer shape with narrow spreading lip: rounded sides and flat unglazed base without rim. Buff-grey porcellaneous ware with pale olive-green celadon glaze. Moulded ornament in shallow sunk relief inside: a lily scroll in the middle and eight radiating compartments of similar scroll-work on the side.

Northern. SUNG. D. 3.8"

The shape and finish of this piece recall certain specimens of *ying ch'ing* porcelain.



## CELADONS

### B 198. Plate 52

Dish with rounded sides, everted rim, and small base. Grey porcellanous ware burnt red on the raw edge of the base: thick olive-green celadon glaze irregularly crazed. Design of dense foliage scrolls inside impressed by a mould. Kiln-grit inside the base-rim.

Northern. SUNG. D. 6.75"

### B 199. Plate 54

Shallow bowl with rounded sides and everted lip: deep cylindrical foot. Buff-grey porcellanous ware with olive-green celadon glaze. Inside is a carved lily scroll with combed foliage.

Northern. SUNG. D. 4.7"

### B 200. Plate 54

Bowl of conical form with small base. Buff-grey porcellanous ware with thick apple-green celadon glaze irregularly crackled. Kiln-grit on the edge of the base.

? Northern. SUNG. D. 5.6"

### B 201. Plate 46

Lower part of a bottle, the neck missing; depressed globular body and low bell-shaped foot. Grey porcellanous ware with smooth celadon green glaze tending to olive in the thicker parts. Three lion-mask and ring handles, neatly stamped and applied in relief: a band of fine trellis pattern impressed on the shoulder, and wheel-rings. The base is glazed but rough.

? Northern. SUNG. H. 4.1"

### B 202. Plate 53

Bowl with slightly everted mouth and small base, fluted outside in petal pattern. Reddish-buff porcellanous ware with celadon glaze in colour resembling a green plum. The glaze has decayed a little in a line along the top of the petals outside.

SUNG. D. 6"

? Tung ware. See p. 24.

### B 203. Plate 53

Bowl with rounded sides and flat bottom. Grey porcellanous ware carved on the outside with overlapping petals suggesting a lotus flower: grey-green celadon glaze, mottled in parts with pale pinkish clouding.

? Northern. SUNG. D. 6"

### B 204.

Bowl with curved sides, the mouth slightly contracted and strengthened with a band inside: small shallow foot. Grey porcellanous ware with thick bubbly celadon glaze of sage-green tint.

? Northern. ? SUNG. D. 5"

### B 205. Plate 54

Incense burner with squat globular body, straight neck, and projecting mouth-rim: three feet with lion-masks. Buff-white porcellanous stoneware with smooth olive-green celadon glaze. On the sides is a belt of lily scroll in stamped relief and on the neck a band of impressed flag designs.

Northern. ? MING. H. 3.7"

The colour suggests the Northern Celadon group but the ware is finer and whiter than in the usual specimens and the finish neater and more mechanical.



## CHIEN AND ALLIED WARES

UNDER this heading is grouped a large assortment of pottery, stoneware, and semi-porcelains with rich thick glazes in which bluish or purplish-black and reddish-brown colours strive for the mastery. They vary much and were certainly made at many different factories; but collectors, ever in search of a convenient label, have agreed to call them all *temmoku*, though this term applies more particularly to one type, the Chien yao, which we may regard as the parent stock.

The Chien ware is so called because it was made in the province of Fukien (Fu-chien), first at Chien-an and then at Chien-yang, in the department of Chien-ning. The standard Chinese ceramic works have little to say about it beyond what is gleaned from a few obscure references. Thus the *Ch'ing yi lu*<sup>1</sup> (a tenth-century miscellany) says "in the province of Min" (an old name for Fukien) "they make teacups (*ch'a chan*) with mottlings like the breast of a partridge, which are highly valued for the competitive tea-testing parties." In the *Ch'a lu*,<sup>2</sup> a century later, we are told—"tea is of light colour and looks best in black cups. The cups made at Chien-an are bluish black in colour, marked like the fur of a hare. Being of rather thick fabric they retain the heat, so that once warmed through they cool very slowly, and they are further valued on this account."

The tea-testing competitions,<sup>3</sup> carried out with much ceremony in the Sung period, seem to have lost their interest for the Chinese of later times, whence the indifference of the Ming critics to the Chien bowls; but they have been perpetuated in the Japanese tea ceremonies (*ch'a no yu*) and consequently the old Chien tea bowls are still highly prized in Japan where they have received the name of *temmoku*.<sup>4</sup> The typical *temmoku* is a conical tea bowl of blackish stoneware, rather coarse in grain, with a thick treacly glaze which runs sluggishly down the sides, forming a pool in the bottom of the bowl, and stopping in an uneven welt, often in large drops, some distance short of the base outside. The colour of the glaze is a beautiful purplish or bluish black from which a lustrous brown or tan colour emerges in mottling or fine streaks (the partridge pattern or the hare's fur): or again, the brown dominates the colour scheme and the subordinate streaks and mottlings are black. The flow of the glaze sometimes leaves the mouth-rim thin and rough and this defect is remedied by a metal band.

The characteristic black clay of the Chien yao earned for it the name of *wu ni yao* (black clay ware), which was erroneously<sup>5</sup> applied by some of the early Chinese writers to Kuan and Ko wares. Presumably this body colour is due to the large amount of iron in the clay while the colours in the glaze, both the brown and black, are obtained "by a judicious use of varying amounts of ferric oxide."<sup>6</sup> The purely accidental combinations of the black and brown colours are innumerable—we are not speaking yet of the artificial effects which were attained elsewhere than in Fukien—and often the metallic lustre of the brown has silvery reflections, though these again in their most pronounced form, in the "oil spot" glaze, belong rather to an allied manufacture. A very exceptional *temmoku* with a yellow glaze (B 222) is shown on Plate 57. Numerous varieties of the Chien glaze

<sup>1</sup> Quoted in the *T'ao shuo*, Bushell, *op. cit.*, p. 124.

<sup>2</sup> Quoted *ibid.* M. P. Pelliot (*Notes sur l'histoire de la Céramique Chinoise*, p. 37) points out that Chien-an was a locality famous for its tea in the Sung period.

<sup>3</sup> The contest was to see which tea would stand the greatest number of waterings.

<sup>4</sup> In Chinese *t'ien mu* (eye of heaven), apparently because they were first introduced by a priest from the Zen Monastery on the T'ien-mu shan in north-west Chekiang, which the Japanese Buddhists frequented.

<sup>5</sup> See *Chinese Pottery and Porcelain*, vol. i, p. 133.

<sup>6</sup> Hetherington, *Early Ceramic Wares of China* (popular edition), p. 158. Mr. Hetherington has published an important study of the Chien and allied glazes, entitled, "The Chemistry of Temmoku Glazes," in the *Transactions of the Oriental Society*, 1923-4.



## CHIEN AND ALLIED WARES

are to be seen in the Collection (Plates 55-58) including that with "hare's fur markings" (B 214, etc.); perhaps the best example of the "partridge pattern" (B 244) belongs to another type which we call provisionally the Kian *temmoku*.

### KIAN TEMMOKU

The Kian, like the Chien, ware consists almost entirely of tea bowls, but these bowls differ widely in technique from the Chien *temmoku*. Their lines are, as a rule, less elegant: the ware is a close buff stoneware instead of the coarse-grained black or blackish brown: the glaze is thinner and less treacly and flows tamely down to the very edge of the base, which is shallow and perfunctorily finished. The standard colour of the glaze is a dull blackish brown, and this is deliberately splashed with dabs of brownish yellow producing the effect of tortoise-shell on the exterior of the bowls. The interior is more elaborately coloured with streaks of flocculent<sup>1</sup> grey sometimes shot with blue and breaking into a distinct yellow, effects which were doubtless more or less accidental and uncontrolled. But in this streaked and mottled glaze designs were deliberately painted<sup>2</sup> in brown-black, *e.g.*, phoenixes, sprays of flowers, and panels of writing, etc., arranged symmetrically (Plates 57 to 61). The colouring matter of these paintings, incorporated with the glaze, was apt to run with it and be dragged about by it when in a molten state, so that in many cases the intention of the designs is scarcely recognizable.

We have named this very distinctive type Kian *temmoku*, though the attribution rests on hearsay. The story is that the bowls have all been found near the site of the old Sung kilns at Yung-ho Chên in the Chi Chou district, in the department of Kian (Chi-an Fu), central Kiangsi. According to one version they are got by dragging the river by the old factory site with iron netting, which incidentally would explain why they almost all show signs of damage.

Assuming that the locality is correctly given in these accounts, the kilns should be those described in the *Ko ku yao lun*<sup>3</sup> under the heading of "Chi Chou ware"—"The colour of this [ware] is like that of the brown (*tzu*) porcelain of Ting Chou, but it is of thick material and coarse make and not worth much money." White wares and crackled ware of Ko type were also made here, and in the Sung dynasty there were five potteries of which those of the Shu family were the best. The factories came to a mysterious end, for tradition says that when the Sung minister, Wên, was passing by all the ware in the kilns turned to jade, and the potters, fearing that this portent might become known to the Emperor, closed down their kilns and fled to Ching-tê Chên.

Possibly the myth of jade may have grown from some accidental glaze effects of the transmutation kind,<sup>4</sup> which suggested the streaking and mottling of a natural stone. The Kian *temmoku* bowls with their variegated interiors could well be made to fit in with the story; but whatever the explanation is, and whether the connection of these bowls with the Yung-ho kilns can be verified or not, we have adopted the name Kian as a convenient label for this distinctive group.

### HONAN TEMMOKU

A third and still larger group of these black and tan glazed wares is tentatively named "Honan *temmoku*." Numerous specimens have been found in that province, but it has come as well from other parts of Northern and Western China, from Chihli to Kansu; and it was doubtless

<sup>1</sup> Hetherington, *Early Ceramic Wares of China* (popular edition), p. 162, attributes this peculiar and characteristic flocculence to additions of clay to the glazing material.

<sup>2</sup> Hetherington, *ibid.*, speaks of the "figures of birds and insects or geometric patterns" as "drawn in a glaze of different composition from the surrounding glaze." I have heard it suggested that these designs are *inlaid*. A section of the glaze where the painted colour has sunk in deeply would doubtless appear inlaid: but it seems quite impossible that these free sketchy designs can have been produced by anything but the brush of a painter.

<sup>3</sup> See Bushell, *T'ao shuo*, *op. cit.*, p. 48.

<sup>4</sup> Splashes of transmuted colour (*yao p'ien*) are characteristic of the later *flambé* red glazes, which were purely accidental effects in the first instance. The purple and parti-coloured splashes on the Kuan and Chiün wares are also ranked as *yao p'ien*. All these splashed and mottled effects are compared by the Chinese with the streaky coloured jades.



## THE EUMORFOPOULOS COLLECTION

manufactured in many districts outside Honan. This is indicated by the varying nature of the body material more than by the glaze which, being the same in principle at every factory, does not show many striking variations. The prevailing colours are the black and tan of the Chien ware; but the brown marking in the Honan group is as a rule of a different character. The seemingly artless drops and splashes are more often than not deliberately formed, leaf designs are stencilled, and the sketchy floral and formal ornament is laid on with a brush.

The rare "oil spot" *temmoku*,<sup>1</sup> in which the metallic spots in the black glaze have a definitely silver lustre, generally belong to this group, but it will be noticed that in many cases the characteristic light-coloured body is covered with a smear of black slip as if striving to resemble the Chien *wu ni yao*.

The other Honan *temmoku* have bodies of buff, or buff-white stoneware, which is more or less porcellanous, or again of a white or greyish-white ware which is definitely porcellanous. The black glaze is thick and rich, glossy as a spaniel's coat, and often of wonderful depth and lustre. On the other hand there are specimens on which the glaze is a smooth reddish-brown or tan colour with scarcely a suspicion of black, and the surface of these is more or less mat. This brown glaze is generally thinner and less fluescent than the black, and on Plate 63, where both are combined on one piece, the main splash of black stands out in palpable relief against the brown.

In the Honan group the ware is no longer restricted to tea bowls, but takes all manner of forms including flower vases, jars, bottles, etc., of considerable size. Occasionally an ordinary cream glaze is combined with the black, as we gather was the case with the celebrated "black Ting ware." Indeed, if there is any specimen of black Ting lurking in our collections, it is probably concealing its identity under the name of Honan *temmoku*: but most of the specimens so far seen have too coarse a body to satisfy the requirements of Ting porcelain.<sup>2</sup> On the other hand certain specimens in this group with buff or grey stoneware bodies may well have been made at Tz'ü Chou (Tzechow), in Southern Chihli, where we know a treacly brown-black glaze was freely used, and also at the numerous potteries in north-western China where wares of the Tz'ü Chou type were made.<sup>3</sup>

## CHIEN WARE

### B 210. Plate 71

Bowl of conical form with a groove below the lip: small shallow foot. Hard blackish-brown ware with thick glaze of intense purplish-black colour shot with golden brown and shoaling into brown at the mouth. The glaze stops in an irregular line short of the base.

Chien. SUNG. D. 5"

### B 211. Plate 71

Bowl of similar form and make: with metal band on the mouth-rim.

D. 5"

### B 212. Plate 55

Bowl similar in form to B 210, and similar in ware, with deep brown glaze, metallic and lustrous, shot with black in the lower parts and shoaling into dull black at the mouth, which is mounted with a silver band. The glaze ends in a thick welt some distance above the base, which is small and shallow.

Chien. SUNG. D. 4.9"

<sup>1</sup> This phenomenon results from "the aggregation of the excess of ferric oxide in a micro-crystalline structure": see Hetherington, *Early Ceramic Wares of China* (popular edition), p. 158.

<sup>2</sup> Similarly some of the red-brown specimens of Honan *temmoku* have been presumed to be semi-legendary "red Ting." The red-brown bowls are also found in Corea. In Japan they are known as *kaki temmoku*.

<sup>3</sup> Numerous fragments of this kind of ware have been found on the ruined sites along the bend of the Yellow River and as far west as Chinese Turkestan.



CHIEN AND ALLIED WARES

B 213. Plate 65

Bowl with wide mouth and everted lip, slightly curved sides, and small base. Hard blackish-brown ware with thick purplish-black glaze shot with silvery streaks. The glaze stops in an irregular roll short of the base.

Chien. SUNG. D. 6.4"

B 214. Plate 55

Bowl with slightly rounded sides and shallow groove below the lip: small base roughly hollowed. Hard blackish-brown ware with thick smooth glaze of purplish black shot with faint hair lines of brown. Silver band on the lip and gilt border below it. The glaze ends in a thick welt and drops, short of the base.

Chien. SUNG. D. 4.4"

B 215. Plate 56

Bowl with curved sides and small shallow foot with wide rim. Buff stoneware with surface dressing of blackish brown and a thick, bubbly black glaze sparsely shot with brown at the mouth. The glaze stops short of the base.

Chien type. SUNG. D. 6.2"

B 216. Plate 56

Bowl of conical form with shallow groove below the mouth-rim, straight sides, and small shallow base. Hard blackish-brown ware with brilliant black glaze faintly powdered with metallic brown specks, and stopping in an irregular line short of the base.

Chien. SUNG. D. 4.7"

B 217. Plate 56

Bowl of conical form with shallow groove below the mouth-rim, slightly rounded sides, and small shallow base. Hard blackish-brown ware with thick brown glaze shot with black and thickening into black on the lower parts. The glaze stops in an uneven welt above the base: and the mouth is mounted with a silver band.

Chien. SUNG. D. 4.6"

B 218. Plate 56

Bowl of conical form with straight sides and small base. Hard black ware with thick glaze of deep coffee-brown colour spangled with metallic specks and shoaling into black at the mouth. The glaze stops in a thick roll short of the base which is shallow: metal collar on the mouth-rim.

Chien. SUNG. D. 5"

Described as "yellow *temmoku*" (*huang t'ien mu*) on the box in which it came with B 124 from Japan.

B 219. Plate 56

Bowl with rounded sides and groove below the lip: small shallow base. Reddish-buff ware dressed with black clay: black glaze thickly mottled and spotted with russet brown. Silver band on the lip.

Chien type. SUNG. D. 4.8"

B 220. Plate 58

Bowl of conical form with slightly rounded sides and a shallow groove below the lip: small base with very shallow cavity. Blackish-brown ware with thick, corrugated, greyish-brown glaze which stops short of the base.

Chien. SUNG. D. 4.4"

The glaze effect is due to underfiring.

B 221. Plate 56

Bowl with rounded sides and small shallow base. Hard blackish-brown ware with dull black glaze overrun with thick drops of brown.

? Chien. SUNG. D. 5.7"



THE EUMORFOPOULOS COLLECTION

B 222. Plate 57

Bowl of conical form with straight sides and shallow groove below the lip: small base almost flat. Hard ware with black surface where unglazed, and covered with a yellowish-white glaze darkening into brown. Chien. SUNG. D. 4.75"

The Japanese call this rare type *Ki-temmoku* (yellow *temmoku*), and their Ki-seto glaze is probably based on it.

KIAN TEMMOKU

B 224. Plate 57

Bowl of conical form with groove below the mouth: small shallow base. Buff stoneware with black glaze flecked with brown outside, and opaque crackled glaze inside of greenish-yellow colour. Gold band on the mouth. Kian. SUNG. D. 5"

B 225. Plate 58

Bowl with straight sides rounded below and lip folded outwards: small shallow base. Buff stoneware with black glaze with tortoise-shell markings in brownish yellow, and ending in drops and brown splashes short of the base. Kian. SUNG. D. 4.3"

B 226. Plate 58

Bowl of conical form with small groove below the lip and shallow base. Buff stoneware with black glaze flecked with brown and frothy grey. Kian. SUNG. D. 4.6"

B 227. Plate 58

Bowl of conical form with roughly hollowed base. Buff stoneware with dull black glaze ending in brown above the base and flecked with light yellowish brown which breaks into a white froth. Kian. SUNG. D. 4.4"

B 228. Plate 59

Bowl with slightly rounded sides and groove below the lip: small shallow base. Buff stoneware with black glaze faintly mottled with brown and boldly splashed with thick yellowish brown frothed with white and bluish grey. Kian. SUNG. D. 6.4"

B 229. Plate 68

Bowl with wide mouth, slightly rounded sides, and lip folded outwards. Small shallow base. Black glaze heavily splashed with light yellowish brown breaking here and there into a white froth. Spur-marks round the base which is unglazed. Kian. SUNG. D. 7"

B 230. Plate 58

Bowl of conical form with lightly curved sides flattened below the lip and small deep base. Buff stoneware with lustrous purplish-black glaze with faint brown mottling and patterned with radiating streaks of russet brown. Kian. SUNG. D. 4.15"

B 231. Plate 58

Bowl of similar make but with fewer streaks. D. 4.3"



## CHIEN AND ALLIED WARES

### B 232. Plate 58

Bowl with rounded sides and shallow base. Greyish porcellanous ware dressed with brown clay: purplish-black glaze shot with brown on the edges and ending in a brown wash short of the base. The glaze is flecked with silvery spots and patterned inside with four symmetrical patches of metallic brown with silvery lustre.

? Kian. SUNG. D. 4.3"

### B 233. Plate 59

Bowl with wide mouth, slightly rounded sides, and a strengthening band at the lip: small base roughly hollowed. Buff stoneware with dull black glaze ending in brown short of the base. A sketchy design in yellowish brown and frothy white inside.

Kian. SUNG. D. 4.5"

### B 234. Plate 57

Bowl with lightly rounded sides and lip slightly projecting: small base roughly hollowed. Buff stoneware dressed with brown clay: black glaze outside which ends in a brown wash short of the base. Inside the glaze is a mottled brown frosted with bluish white, and there are three flowering sprays painted in blackish brown.

Kian. SUNG. D. 4.8"

### B 235. Plate 60

Bowl with rounded sides and shallow groove below the mouth: small base roughly hollowed. Buff stoneware with dressing of brown slip and dull black glaze powdered with faint brown specks and ending in a brown wash short of the base. Inside are sketchy designs—apparently two phoenixes and flowers—painted in yellowish-white slip.

Kian. SUNG. D. 4.9"

### B 236. Plate 59

Bowl of conical form with base almost flat. Reddish-buff stoneware with black glaze outside mottled with streaky yellowish brown. Inside the glaze is thickly streaked with opaque yellowish brown, and there are three indistinct quatrefoil panels (containing ? characters) painted in black.

Kian. SUNG. D. 4.5"

The designs in the panels are blurred, but a similar bowl in the British Museum has panels of the same appearance in which inscriptions can be recognized: one of them reads *ch'ang ming fu kuei* (long life, riches and honours), and the others doubtless contain similar benedictions.

### B 237. Plate 59

Bowl of conical form with groove below the mouth: small shallow base. Buff stoneware with purplish-black glaze mottled with yellowish brown outside: inside the glaze is greenish buff shot with black and painted in black with two sketchy phoenixes and ? flowers, and a plum blossom on the bottom. A distinct yellow colour emerges in parts of the interior.

Kian. SUNG. D. 5.15"

### B 238. Plate 60

Bowl of conical form with shallow groove below the lip and small shallow base. Reddish-buff stoneware with dark chocolate-brown glaze speckled with yellowish brown and stopping short of the base. Inside are three floral sprays and a butterfly painted in black.

Kian. SUNG. D. 4.6"

### B 239. Plate 59

Bowl with wide mouth below which is a groove, curved sides, and small shallow base roughly hollowed. Reddish-buff stoneware with dull black glaze ending in a brown band short of the base. Inside is a sketchy floral spray and a ? character in yellowish-white slip.

? Kian. SUNG. D. 6.5"



## THE EUMORFOPOULOS COLLECTION

### B 240. Plate 60

Bowl with strengthening band inside the lip, sides almost straight, and small base roughly hollowed. Buff stoneware with dull black glaze ending in a band of brown short of the base. Inside are sketchy prunus designs in yellowish-white slip. Kian. SUNG. D. 4.6"

### B 241. Plate 60

Bowl with slightly rounded sides, strengthened with a thicker band on the interior of the mouth, and small base roughly hollowed. Buff stoneware with dull black glaze shoaling into brown at the edges and ending in a wavy line short of the base. Inside is a sketchy design suggesting a prunus bough, splashed on in brownish grey. Kian. SUNG. D. 4.4"

### B 242. Plate 58

Bowl of conical form, slightly contracted at the mouth: roughly hollowed base. Buff stoneware with dressing of brown clay and a corrugated brown glaze breaking into a yellowish-white scum. Inside are plum blossoms and rings painted in iron-red and two sketchy phoenixes in pale green. The glaze stops short of the base outside. Kian. SUNG. D. 4.4"

The corrugation and colour of the glaze are due to underfiring. The enamelling recalls that on a well-known type of cream-glazed stoneware of the late Sung period, of which a good specimen is illustrated in *The Art of the Chinese Potter*, PLATE 92.

### B 243. Plate 61

Bowl with wide mouth and rounded sides slightly contracted at the lip: small shallow base. Greyish-white porcellaneous ware with dark brown glaze stopping short of the base and splashed outside with yellowish brown: inside the glaze is an opaque yellowish brown finely crackled and shot with mahogany-brown and grey; and there are three sketchy designs (probably phoenixes) painted in mahogany-brown. ? Kian or Honan. SUNG. D. 6.3"

See *The Art of the Chinese Potter*, PLATE 100.

### B 244. Plate 62

Pair of bowls with shallow groove below the lip and small shallow base. Buff stoneware dressed with black clay: black glaze freckled with coffee-brown, which has a silvery lustre, and ending in a brown wash short of the base. The mouth-rim is bordered with brown.

Kian type. SUNG. D. 3.5"

The dappling of the glaze suggests the "partridge pattern" of the Chinese texts.

### B 245. Plate 62

Bowl of conical form with six-foil lip, straight sides, and small shallow base. Buff stoneware finely potted, with thick lustrous glaze of deep coffee-brown shot with black in the lower parts. The base is cut with a rough cross and has a patch of glaze beneath and some kiln-sand; and glaze covers the sides of it except in a few patches. Kian. SUNG. D. 4.8"

### B 246. Plate 60

Bowl of conical form with lightly rounded sides and everted rim and small shallow base. Buff stoneware dressed with black clay. Deep reddish-brown glaze streaked with purplish black, and stopping in an irregular line short of the base. Kian type. SUNG. D. 4.75"

See Hetherington, *The Early Ceramic Wares of China*, PLATE 42.

### B 247. Plate 60

Bowl of similar form. Buff-white stoneware. The glaze outside an even reddish brown: inside, black with splashes of the same brown. ? Honan or Kian type. SUNG. D. 4.6"

The finish of these two bowls and their colour are similar: but the whiter material of B 247 suggests a Honan origin.



## CHIEN AND ALLIED WARES

### B 248. Plate 59

Shallow bowl with wide mouth, straight sides, and small base. Buff stoneware with thick bubbly black glaze flecked with golden brown. The base is hollowed out and there is a splash of glaze inside it and kiln-grit.

Kian or Honan. SUNG. D. 7.6"

See *The Art of the Chinese Potter*, PLATE 99.

## HONAN TEMMOKU

### B 251. Plate 64

Shallow bowl of conical form with small base spirally finished beneath. Buff porcellanous ware with even reddish-brown glaze with silvery sheen.

Honan type. SUNG. D. 5.5"

### B 252. Plate 64

Shallow bowl of similar make.

D. 5.1"

It is thought that the fabled "red Ting" ware may have been of this type.

Cf. Hetherington, *The Early Ceramic Wares of China*, PLATE 40.

### B 253. Plate 64

Deep bowl with depressed globular body, straight neck, and six-foil lip. Buff stoneware with even reddish-brown glaze, with mat surface, stopping short of the base: there is an unglazed patch on the bottom inside.

Honan type. SUNG. D. 5.7"

### B 254. Plate 55

Vase with ovoid body shaped in six lobes: flattened shoulders and wide mouth with low straight rim. Buff stoneware with even coffee-brown glaze with most of the surface dull and mat.

Honan type. SUNG. H. 3.5"

See *The Art of the Chinese Potter*, PLATE 99.

### B 255. Plate 64

Vase with ovoid body and slender neck cut down at the mouth. Buff-white porcellanous ware with even glaze of tan colour flecked with dull patches.

Honan type. SUNG. H. 7"

### B 256. Plate 64

Shallow bowl, finely potted, with six-foil rim and shallow lobes on the sides: flat base. Buff stoneware with an even chocolate-brown glaze with a dull surface except for a few patches. With it is a cup-shaped stand with wide saucer attached and low cylindrical foot.

Honan type. SUNG. D. 4.5"

### B 257. Plate 64

Shallow bowl with wide mouth, straight sides, and small foot. Fine buff-white stoneware with even reddish-brown glaze mostly mat on the surface. Round the lip is a band of mastic coated with buff clay probably to hold a metal collar.

Honan type. SUNG. D. 5.4"

The marks on the glaze outside, which appear in the illustration, are hard incrustations of clay from burial.

### B 258. Plate 63

Vase with wide ovoid body flattened at the shoulder, tall slender neck, and flaring mouth: bell-shaped foot. Buff-white porcellanous ware with thick chestnut-brown glaze overrun with



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black. The black shoals into the brown in radiating streaks on the lower part of the body and inside the mouth, and forms in smooth solid areas on the shoulder and on the foot.

Honan type. SUNG. H. 9.6

See Hetherington, *The Early Ceramic Wares of China*, PLATE 41.

B 259. Plate 71

Shallow bowl of conical form with wide mouth and folded rim and small base with conical finish. White porcellaneous ware burnt brown at the base, and lustrous coffee-brown glaze with blotches of silvery sheen, breaking into black on the exterior. Honan type. SUNG. D. 5.8"

B 260. Plate 66

Jar with ovoid body sharply canted at the shoulders, and wide mouth with rolled rim: shallow base. Buff stoneware with lustrous black glaze mottled with brown on the shoulders and above the base. A thin skin of brown glaze inside. Honan type. ?SUNG. H. 3.8"

B 261. Plate 64

Vase with conical body and flattened shoulders, low neck, and narrow mouth: two twisted ring handles on the shoulder: hollow base. Grey stoneware with streaky yellowish-brown glaze which has boiled up into rough patches and freckles on the shoulder and the lip.

?SUNG. H. 2.8"

Possibly of Tz'ü Chou make.

B 262. Plate 65

Bowl of conical form with contracted mouth mounted with a silver band: conical base. The ware, which is only visible through the glaze, appears to be of light colour, and the glaze is a dark and metallic coffee-brown shot with black and with hair lines of yellowish brown.

Honan type. SUNG. D. 9.5"

See *The Art of the Chinese Potter*, PLATE 98. The peculiar form of this bowl recalls a passage in the *T'ao shuo* (Bushell, *op. cit.*, p. 125), in which he quotes from the tenth-century *Ch'ing yi lu*: "The potters of Yao Chou were the first to make the particular kind of deep bowls without feet, which are known as little seagulls." Bushell reads Yo Chou, but the text of the British Museum edition gives Yao Chou, which is in Shensi (see p. 23).

B 263. Plate 71

Bowl of conical form with wide mouth slightly everted and small roughly hollowed base. Buff-white stoneware with lustrous purplish-black glaze shot with brown and shoaling into russet-brown at the lip. Kiln-grit on the base. Honan type. SUNG. D. 5.5"

B 264. Plate 66

Jar with ovoid body and short neck with wide mouth and two double-loop handles. White porcellaneous ware with lustrous coffee-brown flecked and streaked with purplish black, and stopping short of the base. Honan type. SUNG. H. 4.25"

B 265. Plate 66

Bowl with wide mouth and groove below the lip: small base. Buff stoneware with purplish-black glaze shot with brown and ending in an uneven line short of the base. Inside there are three symmetrical patches of russet-brown and a band of the same colour below the lip.

Honan type. SUNG. D. 7.6"

Exhibited at the Manchester City Art Gallery, 1913.

See Hetherington, *The Early Ceramic Wares of China*, PLATE 42.



## CHIEN AND ALLIED WARES

### B 266. Plate 66

Bowl of similar form. Greyish porcellanous ware dressed with black clay: black glaze shading into brown on the outside and stopping short of the base: the interior is powdered with silvery "oil spots" and there are three symmetrical patches of silver. D. 7.6'

Bowls of this shape are seen among the Chün and other Sung wares (*cf.* B 74).

### B 267. Plate 67

Bowl with wide mouth and small shallow base. Greyish-white porcellanous stoneware with lustrous black glaze breaking into brown at the base. Inside is a stencilled leaf in yellowish-white slip. Honan type. SUNG. D. 5.8"

Exhibited at the Manchester City Art Gallery, 1913.

### B 268. Plate 64

Shallow bowl of buff-white stoneware with dull black glaze faintly speckled with brown and stopping in an uneven line short of the base. Honan type. SUNG. D. 3.8"

### B 269. Plate 66

Bowl with straight sides rounded below, and narrow base. Buff-white stoneware with thick lustrous black glaze flecked in places with coffee-brown and stopping short of the base.

Honan type. SUNG. D. 5.8"

The shape is one much affected by the Japanese potters.

### B 270. Plate 67

Bowl with wide mouth slightly contracted, curved sides, and small base. Buff stoneware with thick purplish-black glaze mottled and streaked with coffee-brown and covering the interior and the upper half of the exterior. Honan type. SUNG. D. 6.5"

Fire-crack in the base.

### B 271. Plate 67

Bowl with wide mouth and slightly curved sides, and narrow cylindrical base. A narrow groove below the mouth-rim. White porcellanous stoneware lightly dressed with black on the base. Thick black glaze ending in large drops above the base and shoaling into brown at the mouth: the inside is streaky black and brown with whitish markings where the body shows through, and there is a deep pool of glaze on the bottom which is black curdled with brown flecks. Honan type. SUNG. D. 7.6"

### B 272. Plate 62

Shallow bowl with small base roughly hollowed. Buff-white stoneware dressed with black clay: brown-black glaze stopping short of the base and densely powdered with silvery spots: on one side are a number of minute depressions: a small boss on the bottom inside.

Honan type. SUNG. D. 4.75"

### B 273. Plate 55

Bowl with rounded sides and shallow groove below the lip: small shallow base. Buff ware with dressing of black clay: brownish-black glaze stopping short of the base and powdered with silvery spots which form in clusters. Honan type. SUNG. D. 4"

### B 274. Plate 62

Jar with ovoid body, short straight neck, and wide mouth: low dome-shaped cover with flat knob. Buff-white porcellanous ware with black glaze evenly spotted on the body with lustrous silvery stars. Marks of a kiln support on the base. Honan type. SUNG. H. 6"

This kind of glaze is known as "oil-spot" *temmoku*: *cf.* B 272 and 273.

See Hetherington, *The Early Ceramic Wares of China*, PLATE 38.



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## B 275. Plate 69

Vase of oblate oval form with sides horizontally ribbed, and small mouth with short neck: the base very shallow and with wide roughly cut rim. Buff stoneware with brown glaze over-run on the upper part of the body with black, which flows in streaks down the sides: the brown shoals into grey where the glaze is thin on the lip and shoulders.

Honan type. SUNG. H. 18.75"

## B 276. Plate 67

Bowl with straight sides showing wheel-ridges on the exterior, and shallow base. Buff stoneware with thick purplish-black glaze shoaling into brown at the mouth outside and barred with two bands of brown streaks inside. This glaze stops in an irregular line on the exterior, and below it is a skin of brown glaze. The base is unglazed.

Honan type. SUNG. D. 6.9"

## B 277. Plate 67

Vase with squat ovoid body, flattened shoulders, and wide mouth, with low straight rim: shallow base and spiral finish inside. Buff stoneware with thick purplish-black glaze barred with brown and ending in a thick welt some distance above the base.

Honan type. SUNG. H. 3.9"

## B 278. Plate 61

Bowl with rounded sides and small base, with wide rim and shallow centre. Buff-white porcellaneous ware with dressing of black clay and black glaze painted with reddish brown in a pattern resembling chrysanthemum petals.

Honan type. SUNG. D. 3.1"

See *The Art of the Chinese Potter*, PLATE 100, fig. 1.

## B 279. Plate 68

Vase with wide ovoid body, straight neck slightly contracting upwards, and projecting mouth-rim: small hollow base. Buff stoneware with thick black glaze faintly streaked with brown, and patterned with irregular reddish-brown splashes. A thin skin of brown glaze inside and on the base.

Honan type. SUNG. H. 8.6"

## B 280. Plate 69

Bottle with pear-shaped body and tall slender neck expanding at the mouth. Buff stoneware with thick lustrous black glaze faintly mottled with metallic brown and painted with a sketchy floral design in lustrous golden-brown. Wheel-rings give the surface an intentional unevenness which makes for play of light in the glaze.

Honan type. SUNG. H. 13.25"

## B 281. Plate 69

Vase of gallipot form with ovoid body and small mouth with short neck. Buff stoneware with lustrous black glaze faintly flecked with brown and painted in reddish brown with a bold lily design.

Honan type. SUNG OR YÜAN. H. 16"

## B 282. Plate 72

Flower vase with ovoid body, narrow cylindrical neck, and cup-shaped mouth. On the shoulder are five tubes with fish-like mouths. Buff stoneware with lustrous black glaze. The body is fluted with a band of shallow grooves, the edges of which show white through the glaze, and below this is carved a band of stiff leaves with flutes between.

Honan type. SUNG. H. 9.4"

## B 283. Plate 73

Incense vase with squat ovoid body, cylindrical neck with projecting rim, and two upright rectangular handles: three curved feet: spiral finish inside. Buff stoneware dressed with brown clay: lustrous glaze of mingled black and brown, stopping short of the base: the interior of the bowl is unglazed.

Honan type. SUNG OR YÜAN. H. 4.5"



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### B 284. Plate 71

Jar with ovoid body, contracted at the shoulders, and wide mouth with short neck: arched handle, faceted and set with studs: a band of studs on the shoulder. Buff-white stoneware with thick lustrous black glaze flecked here and there with brown and ending in an irregular line of drops above the base. Thin brownish glaze inside.

Honan type. SUNG. H. 10"

### B 285. Plate 73

Vase with ovoid body, and short straight neck with rolled lip. Coarse reddish-buff stoneware with thick purplish-black glaze flecked and streaked with russet-brown, and stopping in a line of drops short of the base.

Honan type. SUNG. H. 8.4"

### B 286. Plate 70

Vase, bottle-shaped, with barrel-shaped body, tall cylindrical neck, and projecting lip: base slightly concave. Red stoneware with thick bubbly lustrous black glaze shot with brown on the neck and passing into coffee-brown on the lip. Traces of red lacquer on the base, and an inscription which has been cut after the firing, *Hsien tê nien chih* = made in the Hsien Tê period (954-960).

? Honan type. SUNG. H. 21.6"

The Hsien Tê period is in the Later Chou dynasty, in which the celebrated *Ch'ai* ware was made. The Chien factories were making black bowls with "partridge pattern" in the tenth century (see p. 38) so that the date though posthumous is not necessarily an anachronism.

### B 287. Plate 72

Vase with ovoid body slightly expanding at the base: high shoulders, short narrow neck, and rounded lip projecting. Buff-grey stoneware with dull black glaze faintly speckled with lustrous brown.

Honan type. YÜAN. H. 15.2"

### B 288. Plate 74

Vase with ovoid body flattened on the shoulders and short straight neck slightly contracting towards the mouth: tall spreading foot and base almost flat. White porcellanous ware with thick bubbly black glaze which ends above the base-rim. Honan type. SUNG OR YÜAN. H. 7.75"

### B 289. Plate 74

Vase of similar form and ware with lustrous purplish-black glaze streaked with coffee-brown and shoaling into brown at the edges: the sides of the base unglazed.

H. 7.75"

Exhibited at the Burlington Fine Arts Club, 1910 (Catalogue, B 30, Plate VIII).

### B 290. Plate 75

Jar with depressed globular body, short neck, and wide mouth. Buff stoneware with a thick glaze of mingled black and brown on the sides and in the interior. A thin skin of brown covers the lower parts of the outside and the base: and a flower-basket is moulded in low relief under the base.

Honan type. ? SUNG. D. 4.8"

### B 291. Plate 71

Dish with rounded sides and everted rim: small base. Reddish-buff stoneware with dull black glaze faintly speckled with brown, covering all but a pentagonal area inside and on the base. The upper pentagon is washed with white slip.

Honan type. SUNG. D. 7.4"



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B 292. Plate 71

Dish with low rounded sides and wide hollow base. Buff-white porcellaneous ware: a medallion outlined in low relief in the centre and containing a four-pointed star within which is a formal rosette, all enclosed by pearl borders. A dull black glaze covers the inside and the rim outside.

Honan type. SUNG. D. 6.7"

B 293. Plate 72

Vase of baluster form with ovoid body, tall straight neck with wide mouth folded over in six foliations, and high, bell-shaped foot. Buff stoneware with purplish-black glaze shoaling into light brown on the edges and ridges.

Honan type. SUNG. H. 7.75"

B 294. Plate 73

Jar with ovoid body, straight neck and wide mouth, and two loop handles. The sides are striped with a series of low ribs which show white through the glaze. Buff stoneware with lustrous black glaze which stops below the ribbed band. A smear of glaze on the sides within.

Honan type. SUNG. H. 7.1"

B 295. Plate 73

Bottle with ovoid body, short slender neck, and spreading mouth. Greyish-white porcellaneous ware with thick and lustrous brown-black glaze which stops short of the base.

Honan type. SUNG. H. 4.5"

B 296. Plate 73

Vase with ovoid body, short straight neck, and projecting lip. Buff stoneware with thick lustrous black glaze which stops in an irregular line short of the base: the mouth-rim is brown.

Honan type. SUNG. H. 6.75"

B 297. Plate 72

Vase of baluster form with ovoid body, slender neck with wide mouth folded over in six small foliations, and high bell-shaped foot with shallow base. Buff-white stoneware with lustrous black glaze: a raised band above the foot.

Honan type. SUNG. H. 6.5"

See Hetherington, *The Early Ceramic Wares of China*, PLATE 35.

B 298. Plate 72

Vase, bottle-shaped, with pear-shaped body and slender neck with projecting band below the mouth: attached to a terraced stand with openwork below and five small feet. Grey stoneware with brownish-black glaze.

Honan type. SUNG. H. 9.2"

B 299. Plate 74

Vase with ovoid body, high neck with flaring mouth turned over at the rim, and spreading foot. Buff stoneware with thick purplish-black glaze, mostly mat in surface, and ending in a line of drops on the lower part of the body: below this is a thin brown glaze, a splash of which appears inside the foot. On the sides are seven pairs of vertical ribs which show white through the glaze.

Honan type. SUNG. H. 7.6"

See *The Art of the Chinese Potter*, PLATE 87.

B 300. Plate 73

Vase with conical body, flattened shoulders and small mouth, with short neck. Reddish stoneware with thick lustrous black glaze ending in an irregular line of drops on the side, below which is a thin brown glaze covering the base.

Honan type. SUNG. H. 4.25"

This appears to be the prototype of one of the early Satsuma wares.



## CHIEN AND ALLIED WARES

### B 301. Plate 75

Bowl of conical form with slightly everted lip and small base roughly hollowed. Buff-white stoneware with thick black glaze shot with coffee-brown and stopping short of the base: a band of cream-white on the lip.

Honan type. SUNG. D. 4.75"

### B 302. Plate 75

Deep bowl with curved sides contracting at the mouth below which is a shallow groove: flat base. Greyish porcelain with deep coffee-brown glaze outside breaking into black on the shoulder and for the most part mat on the surface. Inside is a thick white porcelain glaze.

Honan type. ? MING. H. 2.8"

### B 303. Plate 75

Bowl with rounded sides and small base. Buff-white porcellanous ware with slightly crazed cream glaze inside and lustrous black glaze faintly specked with brown on the exterior and the base. The mouth-rim is bare of glaze.

SUNG. D. 5.75"

It has been suggested that the rare "black Ting" ware was something of this kind.

### B 304. Plate 74

Bottle with pear-shaped body and tall neck slightly expanding towards the mouth: lip turned outwards: and shallow base. Buff stoneware with wash of brown slip: and thick black glaze of *temmoku* type, painted with a design of ducks and lotus plants in dull black pigment and white slip coloured with yellow enamel, green, and iron-red, some of the details being incised.

Honan type. SUNG. H. 8.7"

The painting on the black ground suggests a comparison with some of the early Persian pottery which is said to have been made at Amol.

See *The Art of the Chinese Potter*, PLATE 101.

### B 305. Plate 75

Jar with squat ovoid body, short neck, and rounded lip. Buff stoneware with thick glaze of opaque golden brown breaking into deeper reddish brown. The glaze stops short of the base which is almost flat beneath.

? YÜAN. H. 4.8"

### B 306. Plate 75

Bowl of conical form slightly flattened below the lip: small base with deep conical cavity. Whitish stoneware with thick purplish-black glaze shading into brown, minutely crazed and broken by greyish-white crystalline patches.

SUNG. D. 4.2"

This is quite an unusual type of *temmoku* bowl and it is suggested that it is of Kwangtung make.

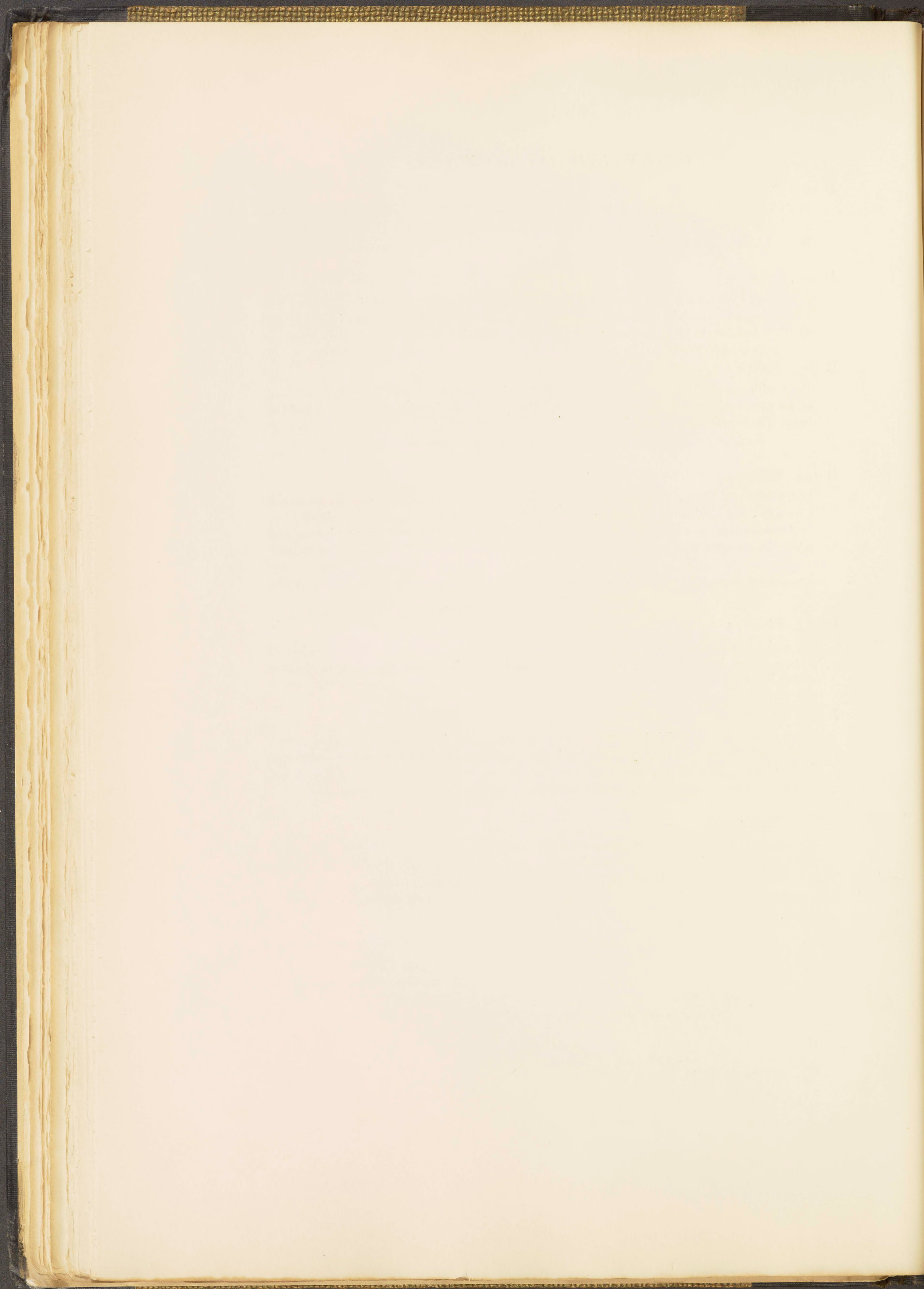
### B 307. Plate 75

Water-pot of beehive shape with narrow mouth. Porcelain with dressing of black clay and a thick glaze of mottled black and brown breaking into coffee-brown on the shoulder and forming a lustrous metallic band on the mouth. Passages of grey with crackle inside.

H. 2.4"

Possibly a Ching-tê Chên copy of an old *temmoku* piece and made in the early eighteenth century.







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 Mandarin ducks, 28.  
 Masks, human, 5, 11.  
 Masks, satyr, 5, 11.  
 Mesopotamia, 24.  
*Mi sé*, 15, 16.  
 Ming wares, xii, 6, 11, 23.  
  
 Nail-heads, 32.  
*Nei yao*, 14.  
 Northern Celadon, xiii, 5, 23, 24, 33-37.  
  
 Oil-spot, 38, 40, 47.  
*Oriental Ceramic Art*, 4.  
*Oriental Ceramic Society, Transactions of the*, 3, 15, 23, 24, 28, 38.  
  
*Pa kua*, 28, 31.  
*Pao yung*, 17.  
 Partridge pattern, 38, 39, 44.  
 Peach-shaped cup, 15, 18.  
 Pegmatite, 16.  
 Pelliot, P., 38.  
 Persia, 24, 51.  
 Phoenix Hill, 14, 15.



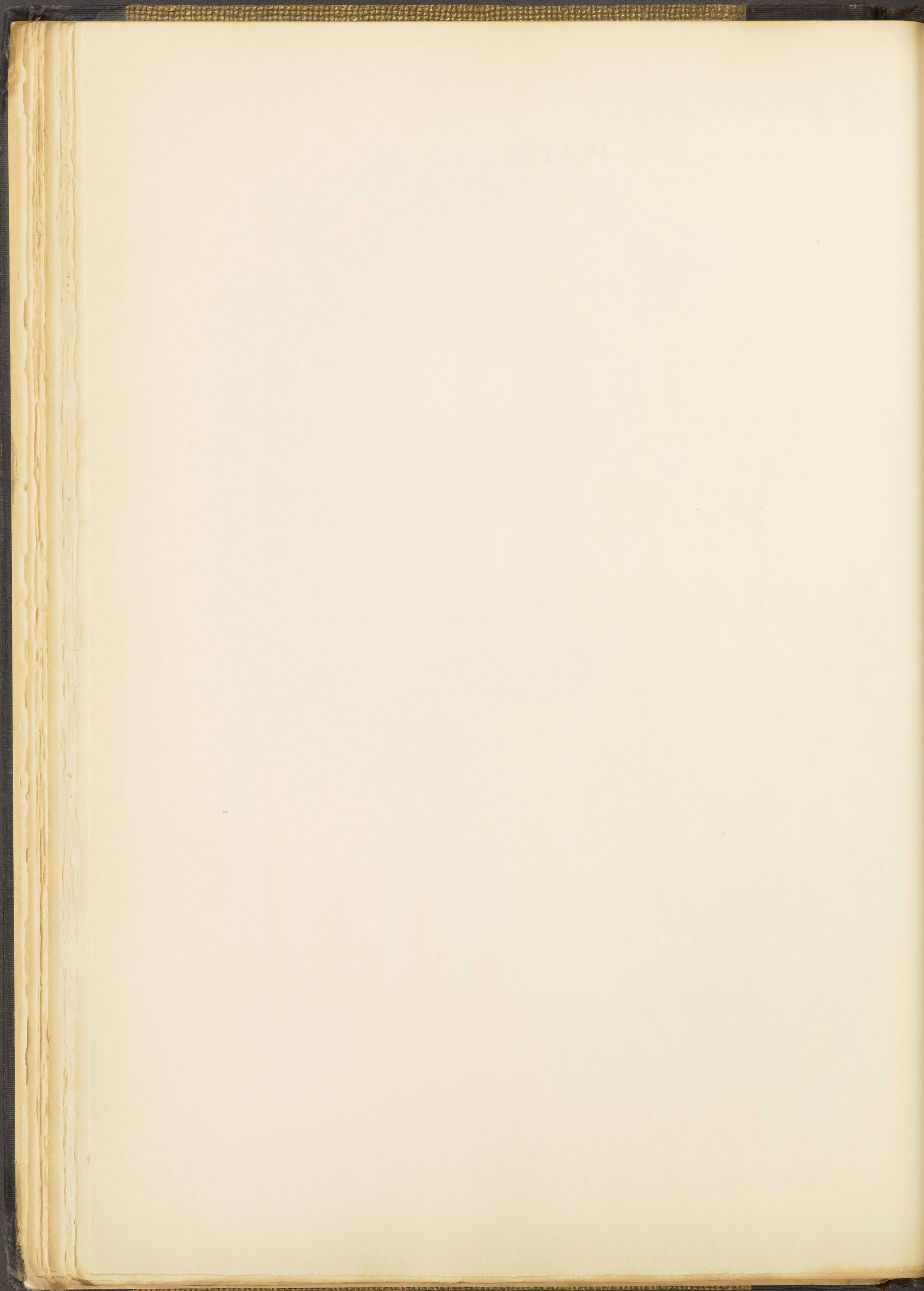
## THE EUMORFOPOULOS COLLECTION

- |  |   |   |
|--|---|---|
| <p><i>Pi sê</i>, 1.<br/> Pine cone pattern, 10.<br/> <i>Po wu yao lan</i>, xii, 2.<br/> Polo, Marco, xi.<br/> Porcelain, xi.</p> <p>Red Ting, 40, 45.<br/> Rhages, 4.<br/> Richards, 3.<br/> Rücker Embden, Dr. O., 23, 30.</p> <p>Saladin, 22.<br/> Samarra, 1, 22, 23, 24, 33.<br/> Satsuma, 50.<br/> Sawankhalok, 24, 31.<br/> <i>Seiji</i>, 22.<br/> Shao, 14.<br/> Shih Tsung, 2.<br/> <i>Shou</i>, 31, 32.<br/> Showchow, 24, 28.<br/> Shu family, 39.<br/> Soft Chün, 17.<br/> Splashes of colour, 15.<br/> Spotted Celadon, 5, 13, 23, 27.</p> | <p>Stein, Sir Aurel, 6, 23, 35.<br/> Stockholm Exhibition, 9, 17, 18, 19, 27.</p> <p>Ta Kuan, 14.<br/> <i>Ta lü</i>, 15.<br/> <i>Tan ch'ing</i>, 3.<br/> <i>T'an po</i>, 14.<br/> Tang Chou, 3, 4, 5.<br/> Tang wares, xi, 1, 24, 33.<br/> <i>T'ao lu</i>, xii, 3, 4, 16, 24.<br/> <i>T'ao shuo</i>, xii, 38, 46.<br/> Tea-testing, 38.<br/> <i>Temmoku</i>, xiii, 38-42, 45, 47.<br/> Têng Chou, 3, 4, 5.<br/> <i>Ti</i>, 26.<br/> Ting Chou, 3, 39.<br/> Ting ware, 6, 23.<br/> <i>Tobi seiji</i>, 23, 27.<br/> Transmutation colours, 14, 39.<br/> Trigrams, The Eight, 28.<br/> Tsingningchow, 23.<br/> <i>Ts'ui</i>, 1, 22.<br/> <i>Tsung shêng pa chien</i>, xii, 3, 7, 14, 15, 32.<br/> Tung ware, 24, 33, 37.<br/> Tzechow, 40.</p> | <p>Tz'ü Chou, 40.</p> <p>Victoria and Albert Museum, 23.<br/> Vogt, 16.</p> <p>Waley, A., 3, 7.<br/> Wasters, 22.<br/> Wên, 39.<br/> <i>Wu ni</i> ware, 14, 38, 40.<br/> Wu Yüeh, 1.</p> <p><i>Yao</i>, 14.<br/> Yao Chou, 3, 4, 5, 23, 46.<br/> <i>Yao p'ien</i>, 39.<br/> Yeh Chih, 1, 3.<br/> Yellow <i>temmoku</i>, 41, 42.<br/> Yi-hsing, 6, 12.<br/> <i>Ying ch'ing</i>, xiii, 2-13, 23, 24, 36.<br/> Yo Chou, 24, 46.<br/> Yo-yang, 29.<br/> Yüan ware, xii, xiii, 9, 15, 16.<br/> Yüeh Chou, 1, 24.<br/> Yüeh ware, 3.<br/> Yü-hang, 14.<br/> Yung-ho Chên, 16, 39.</p> |
|--|---|---|

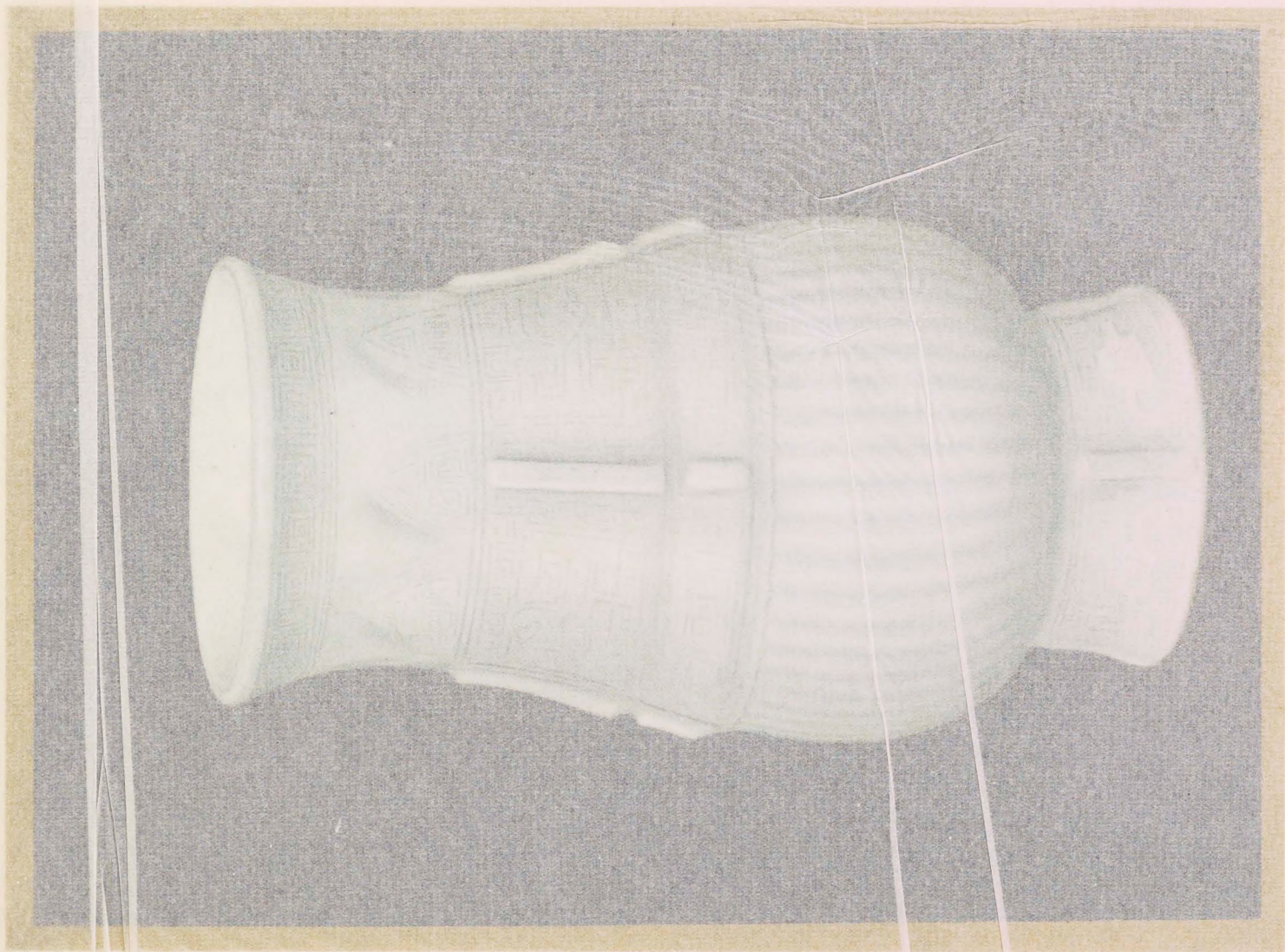
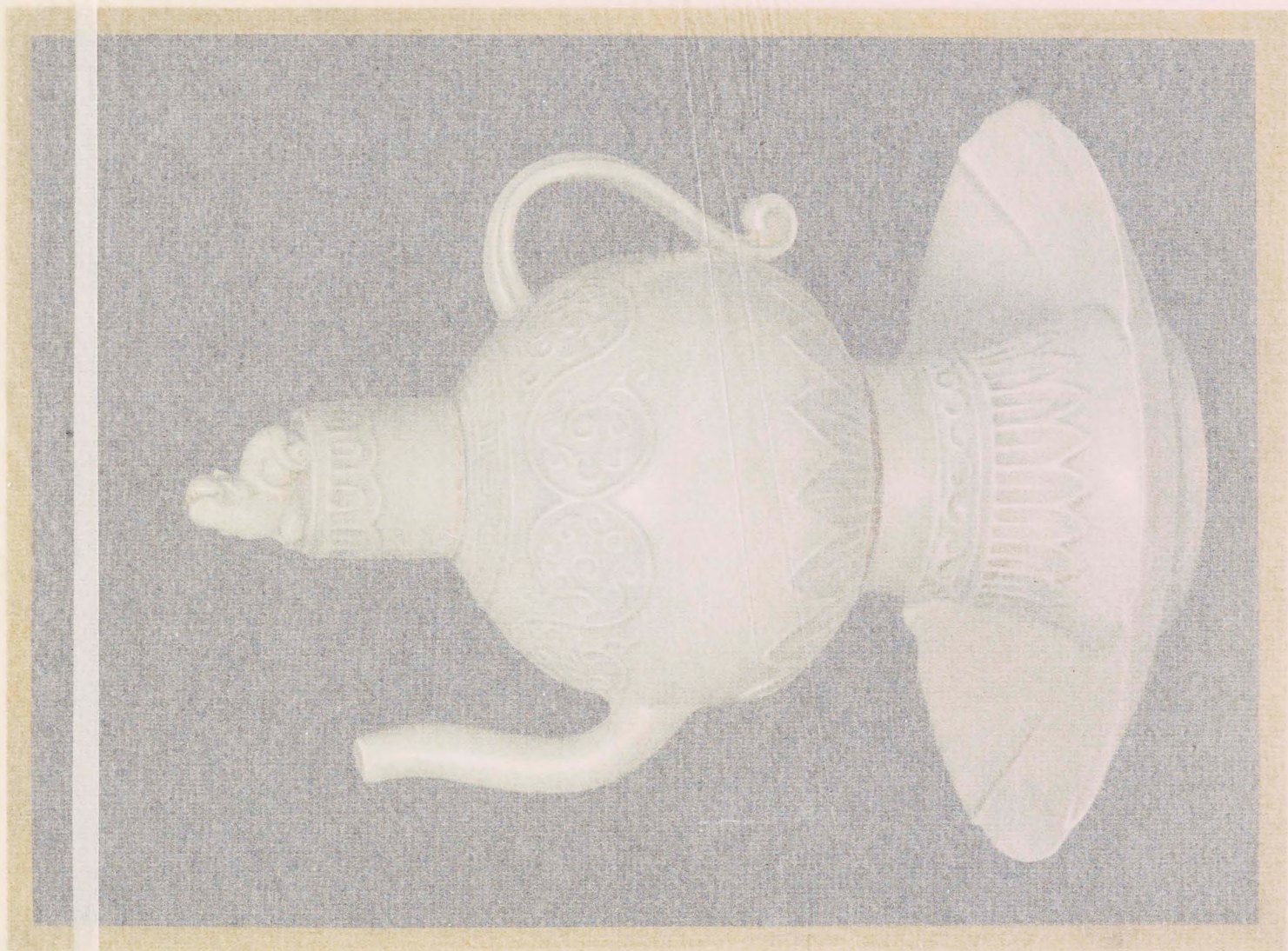


# PLATES















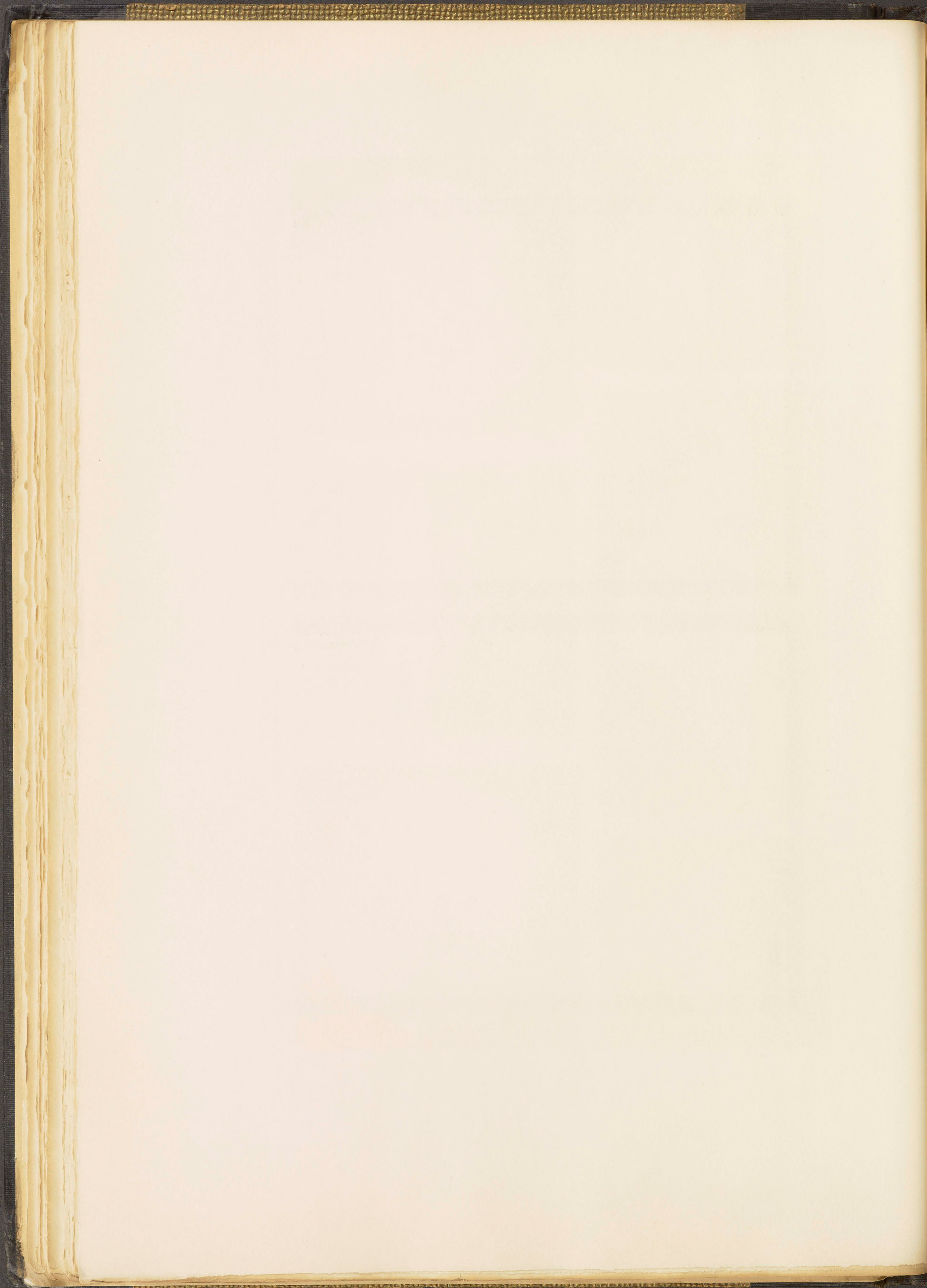


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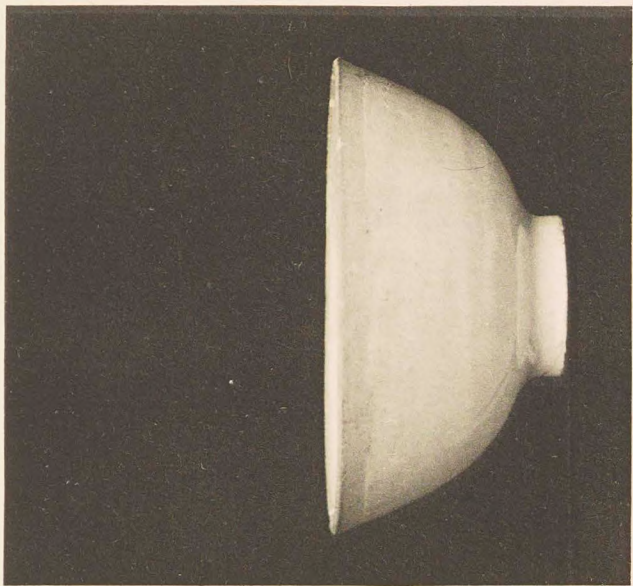


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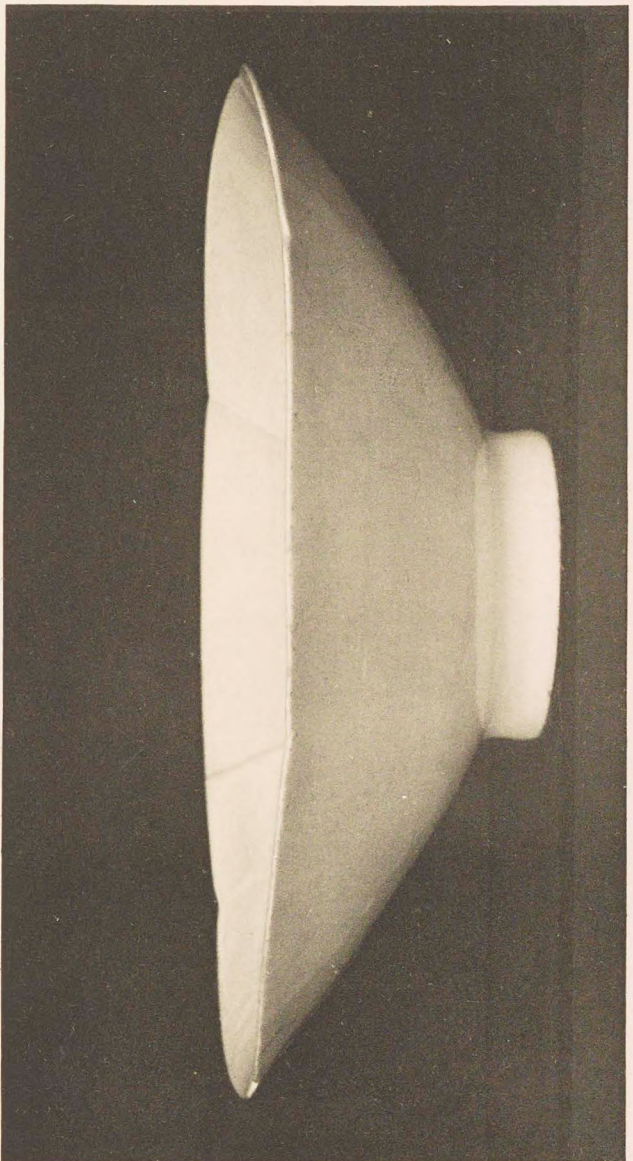




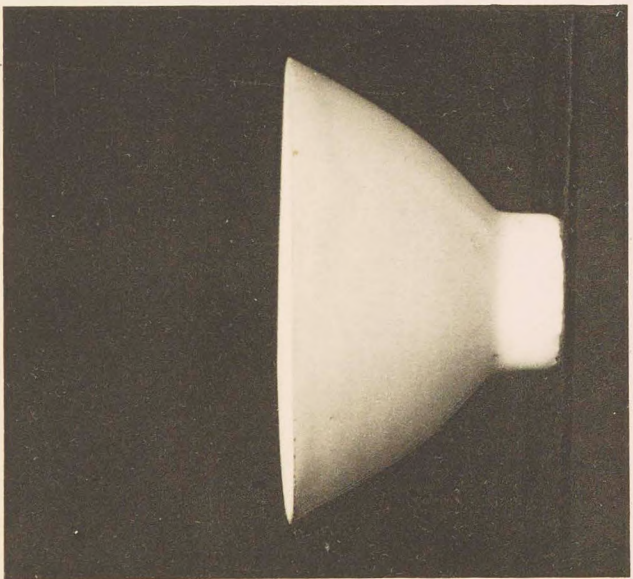




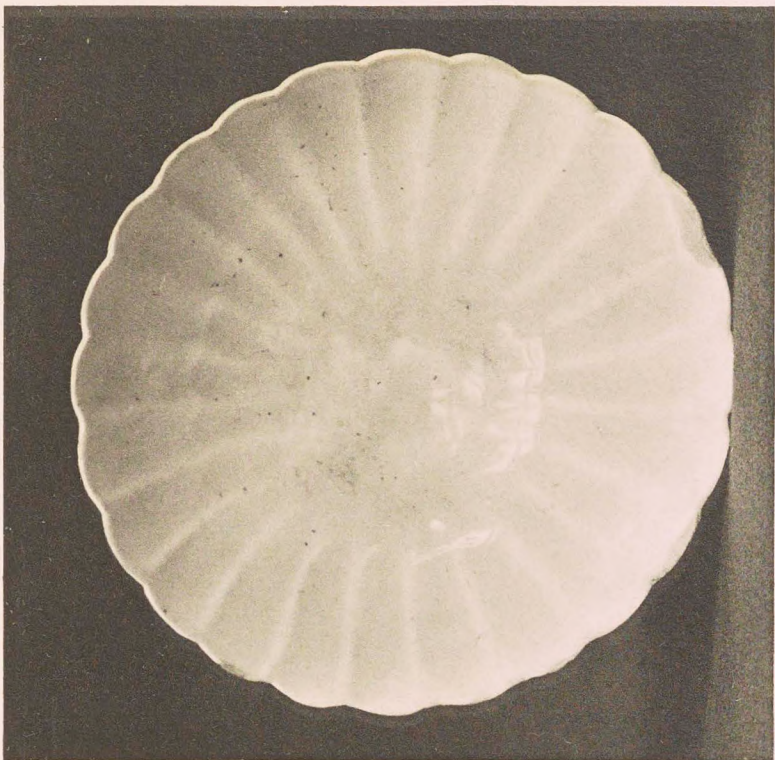
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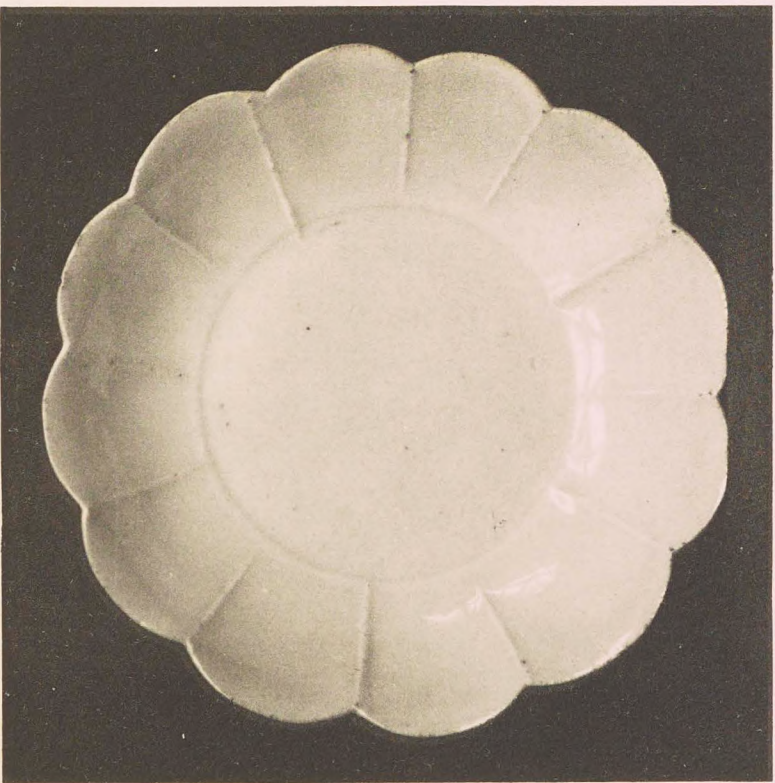
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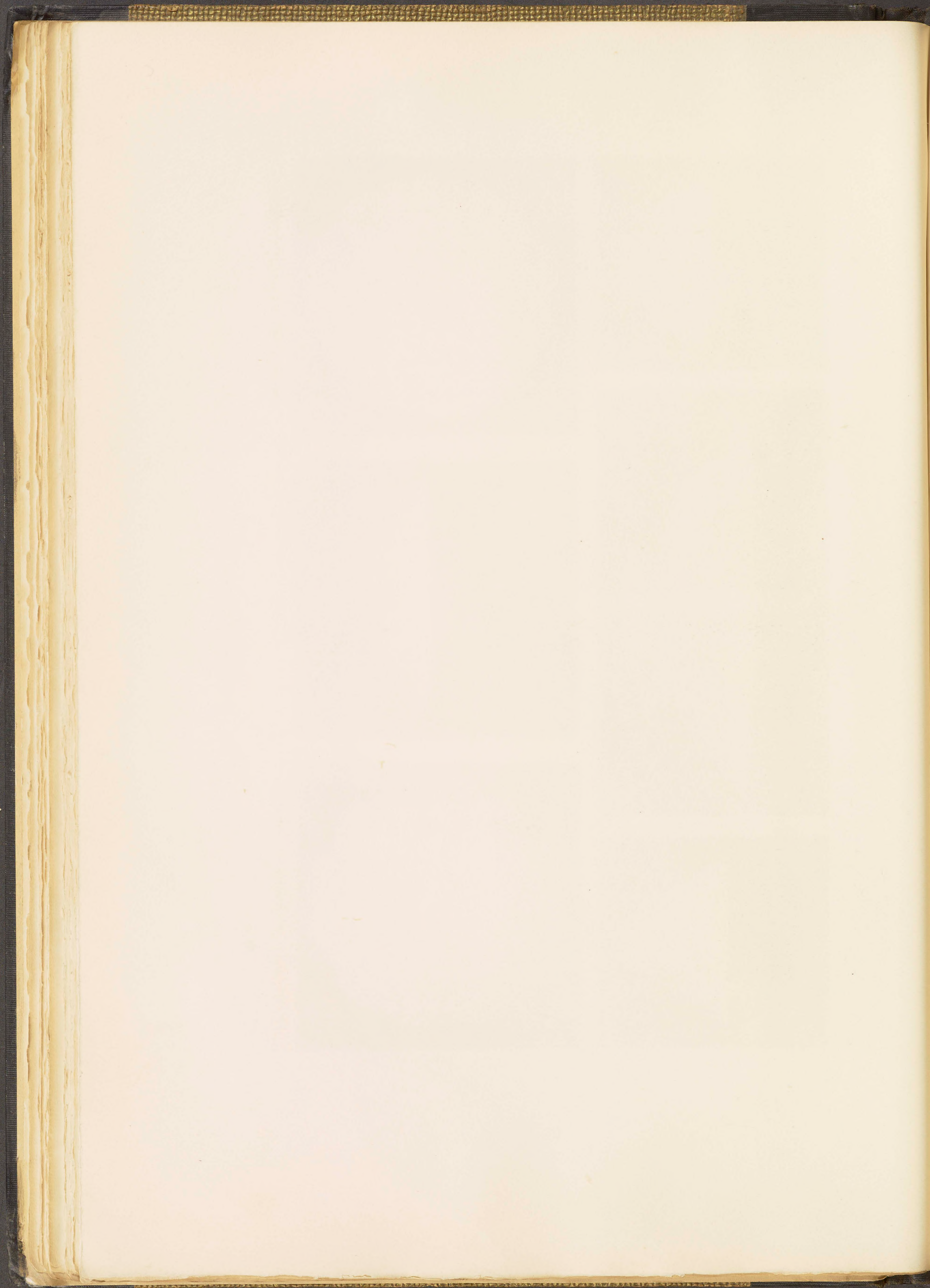


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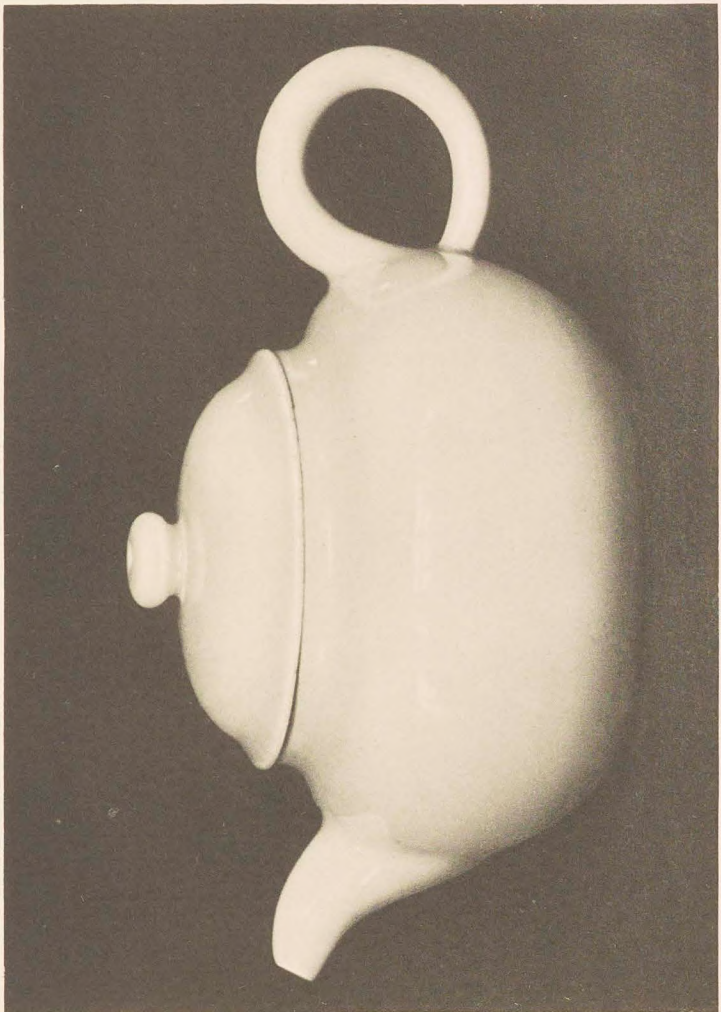


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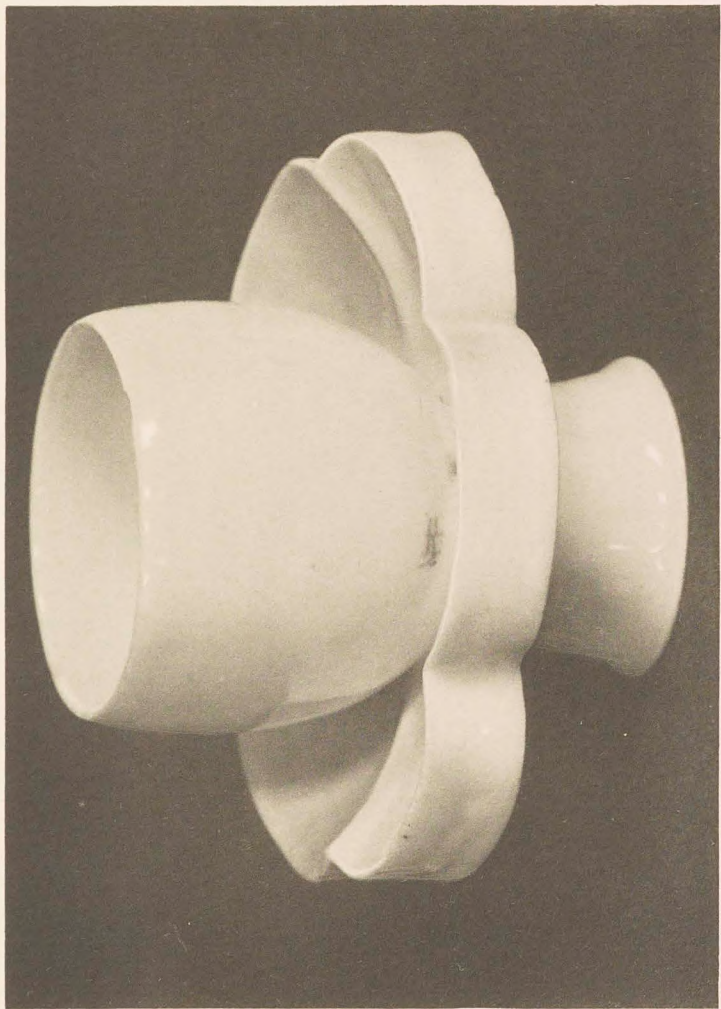




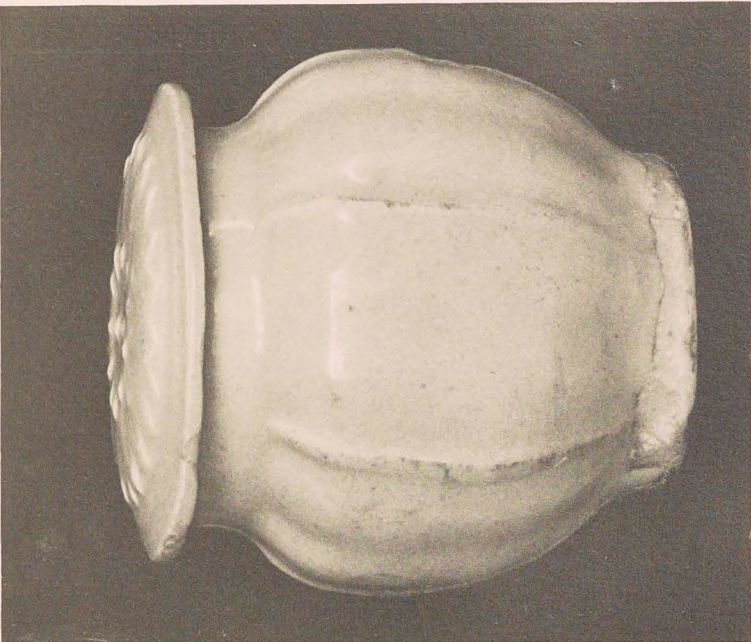




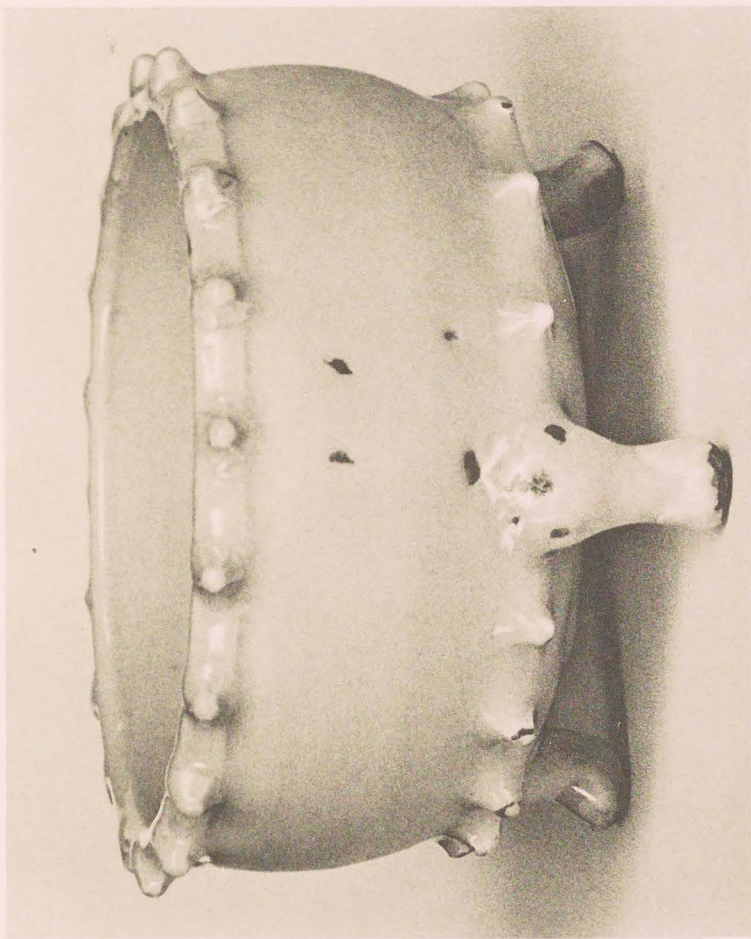
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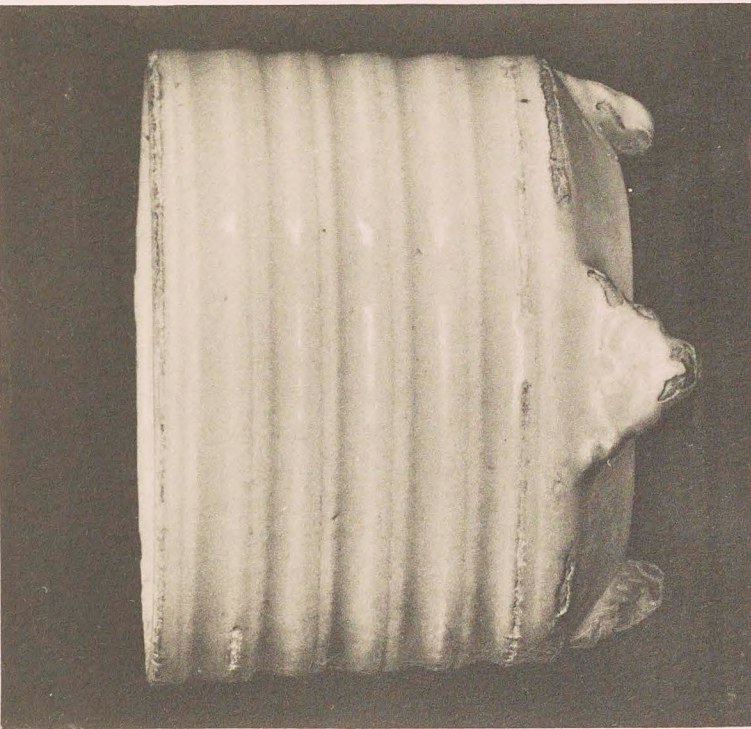
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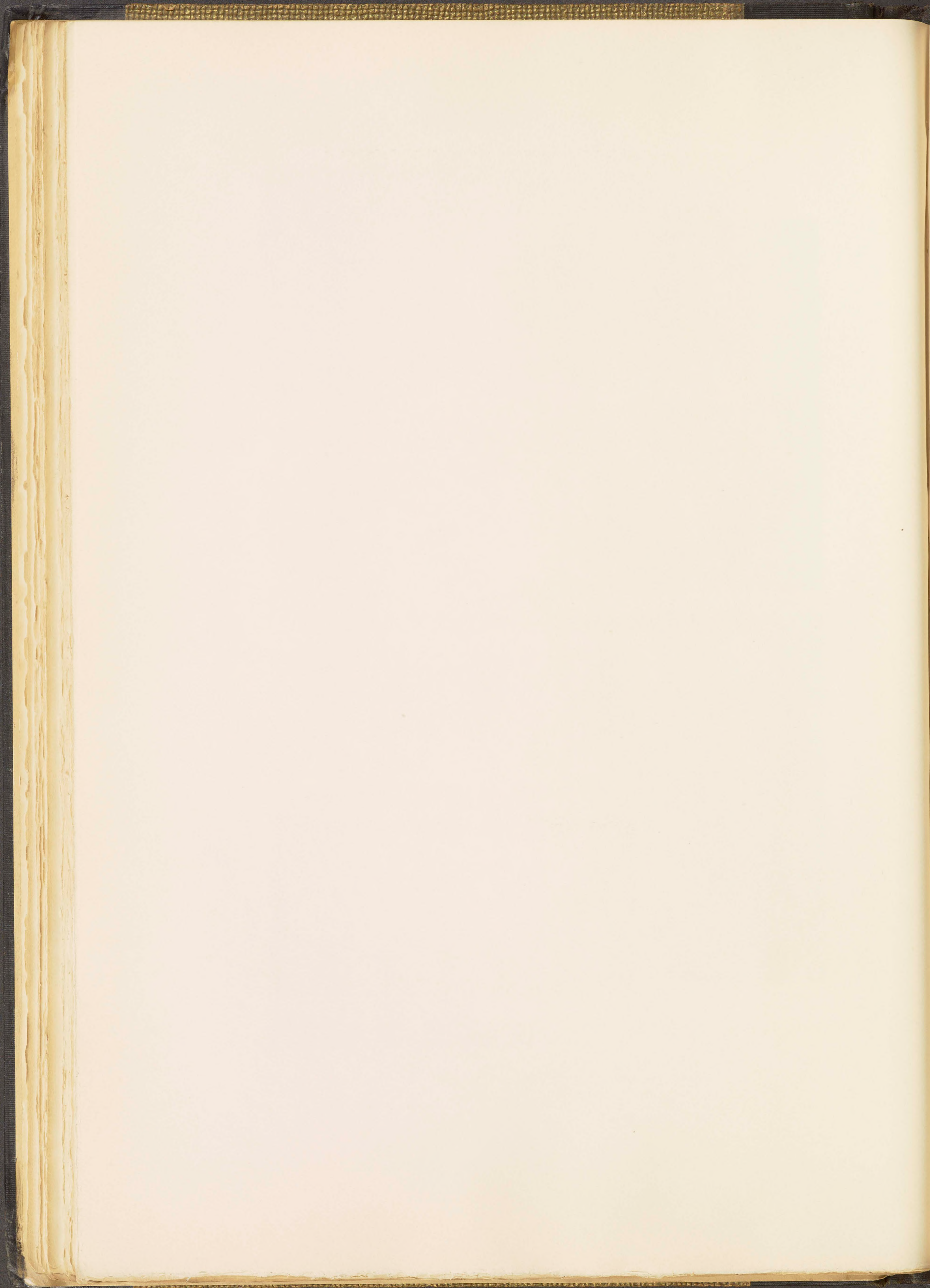


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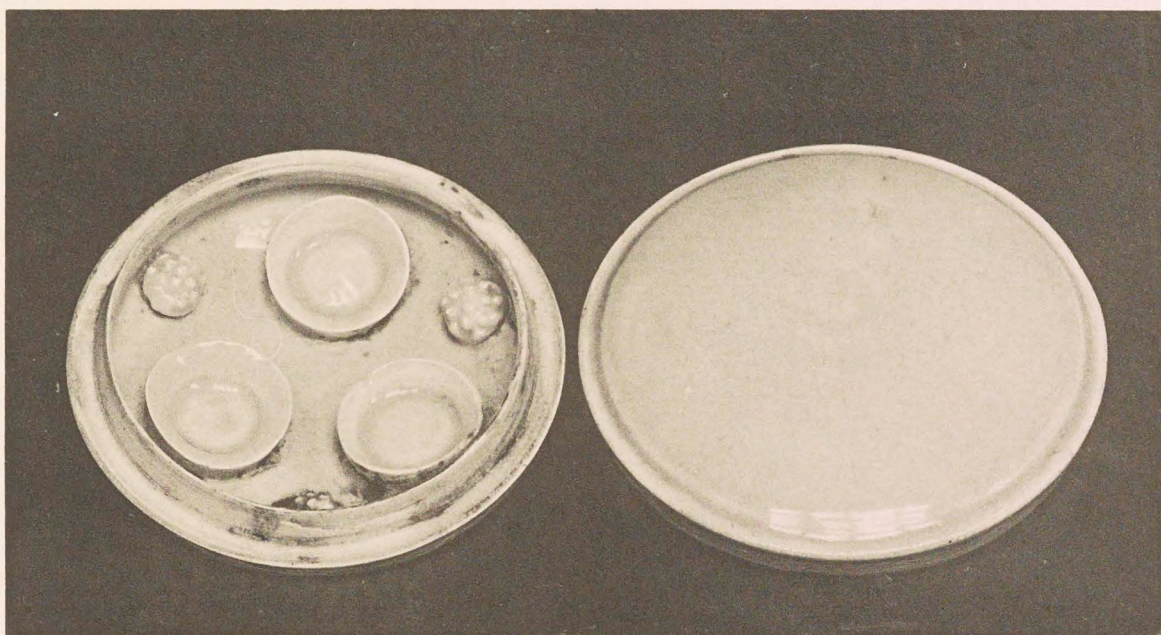








B 19



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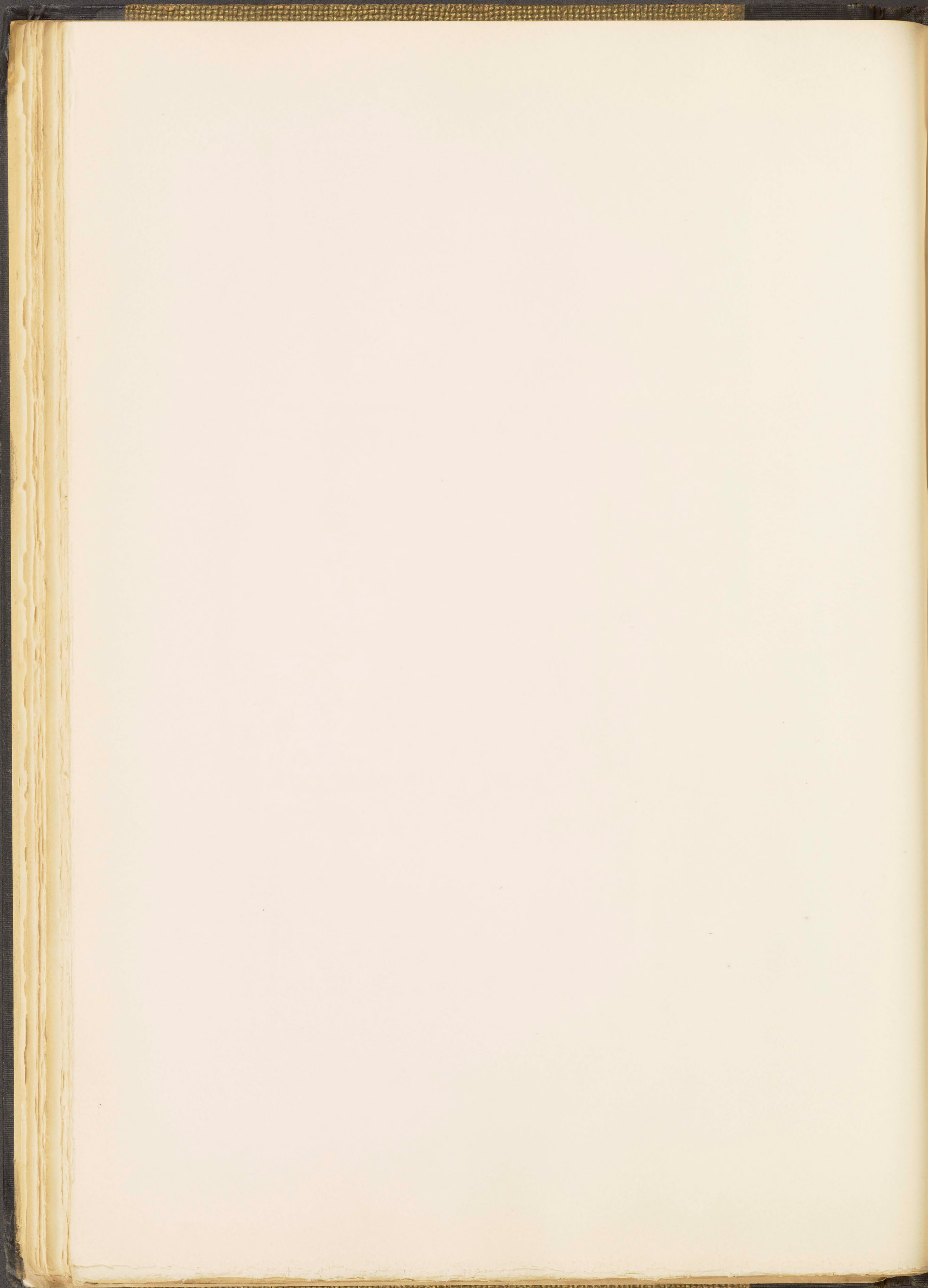


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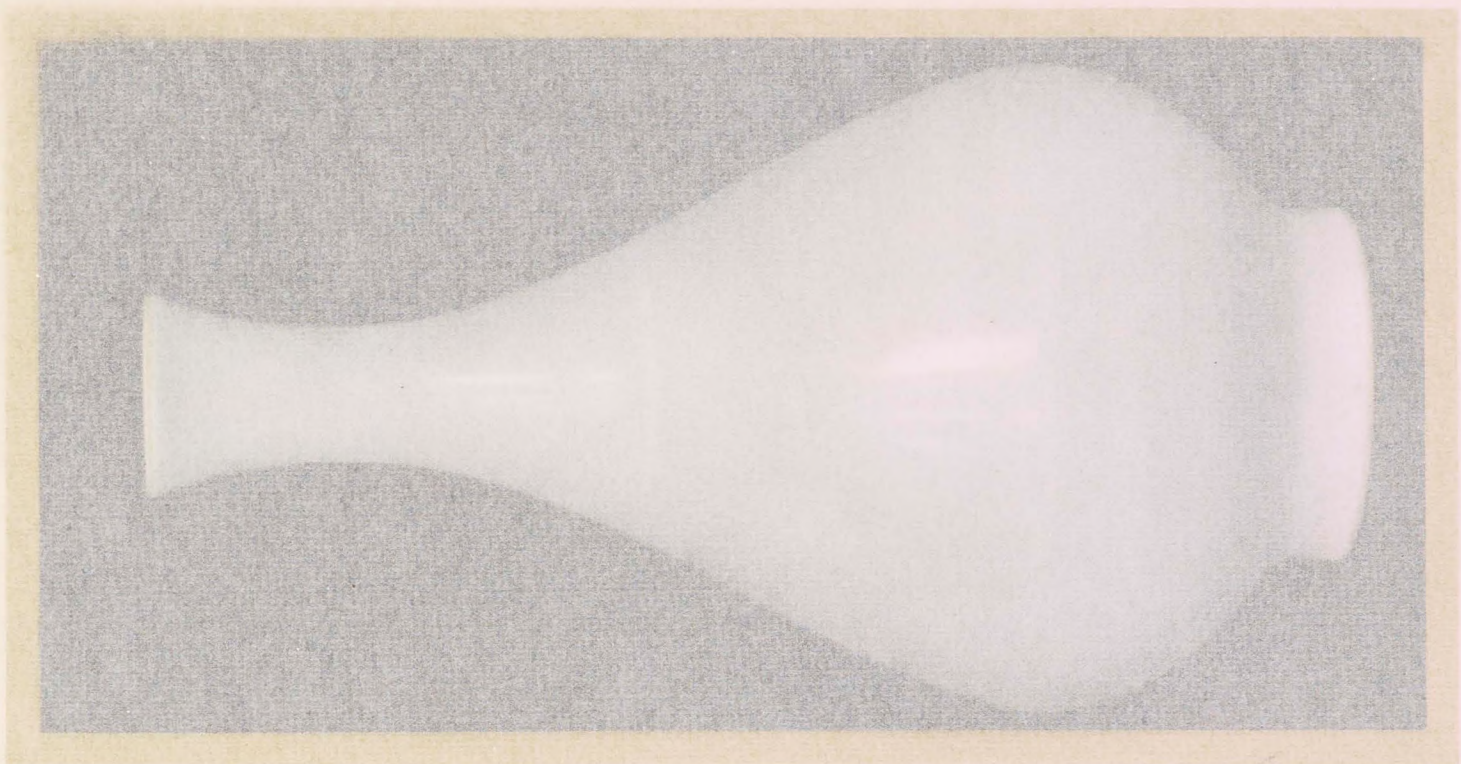


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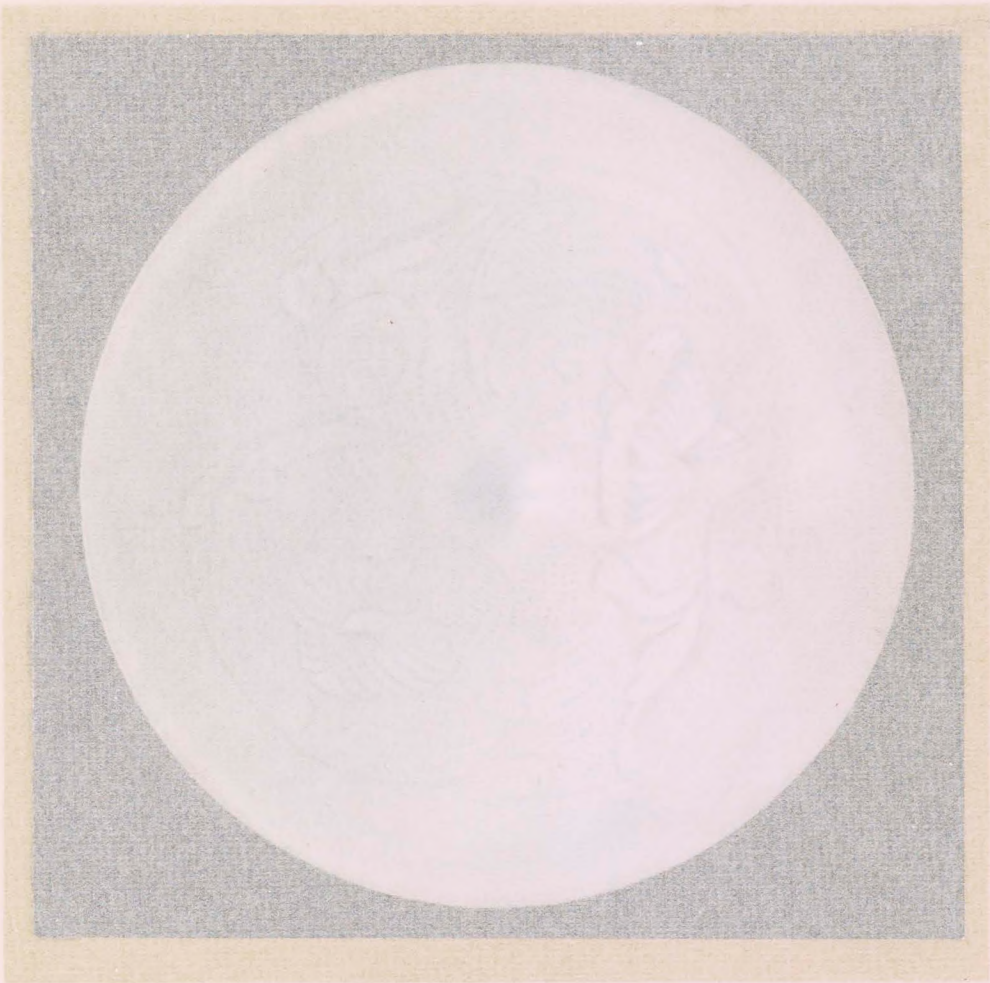




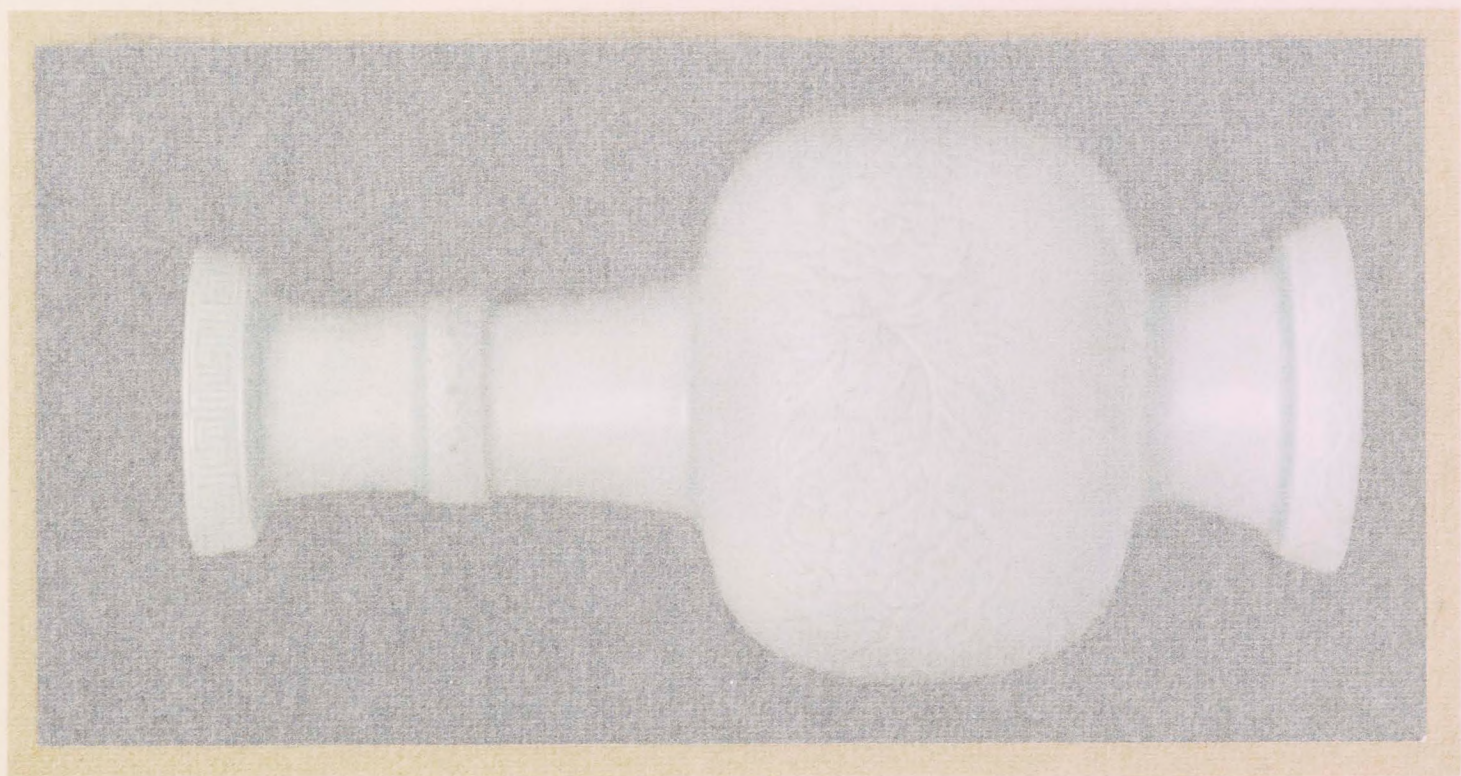
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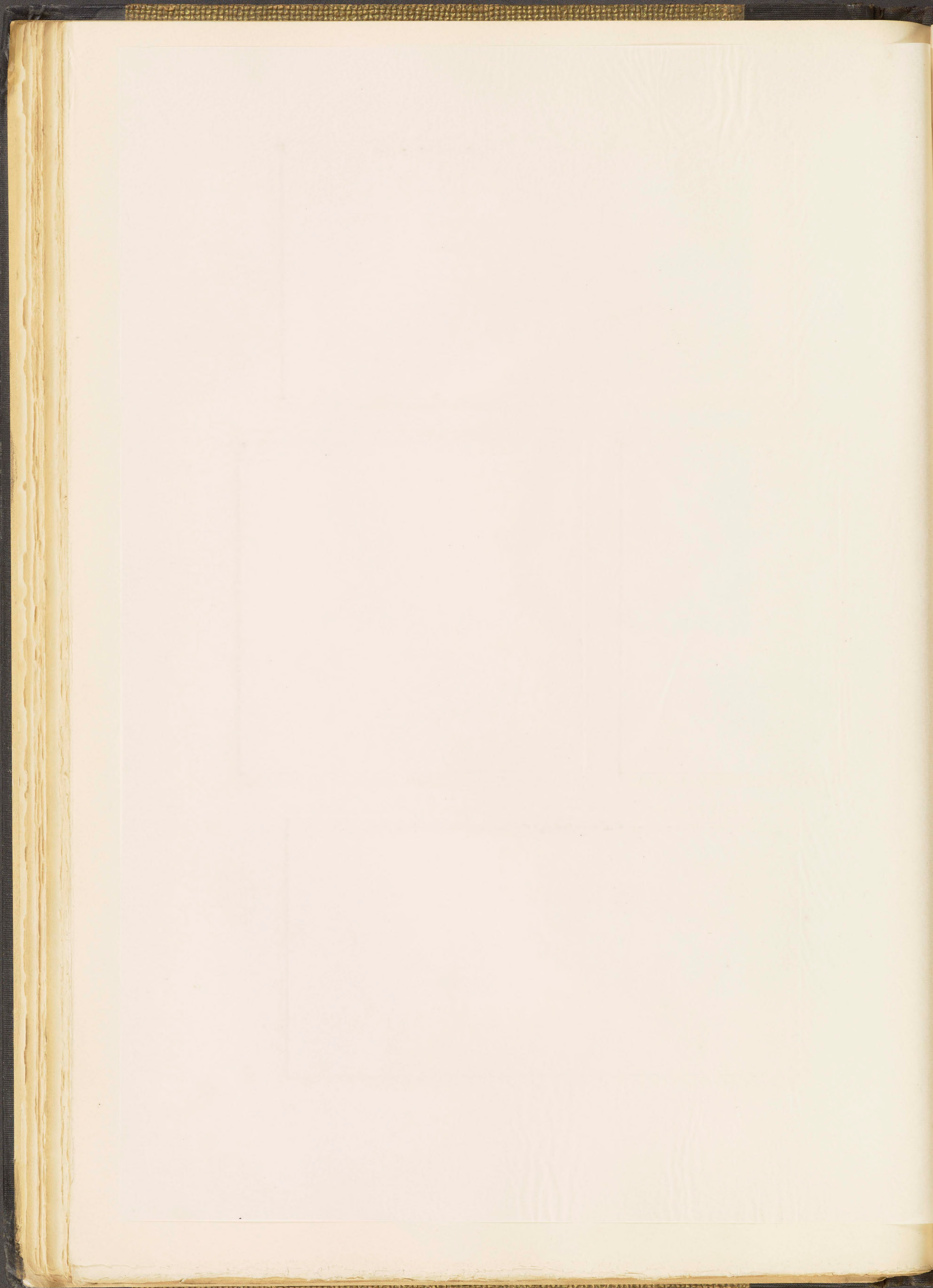


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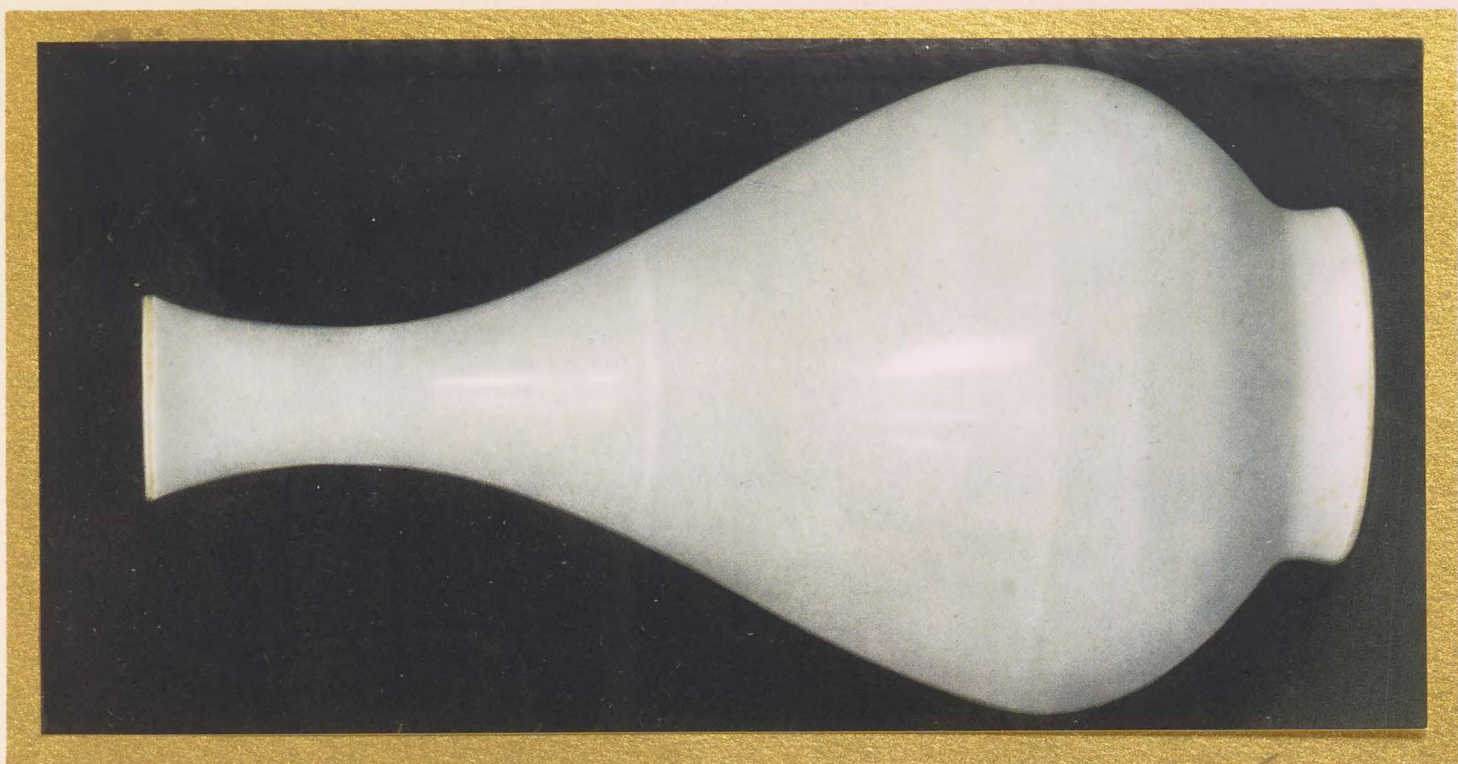


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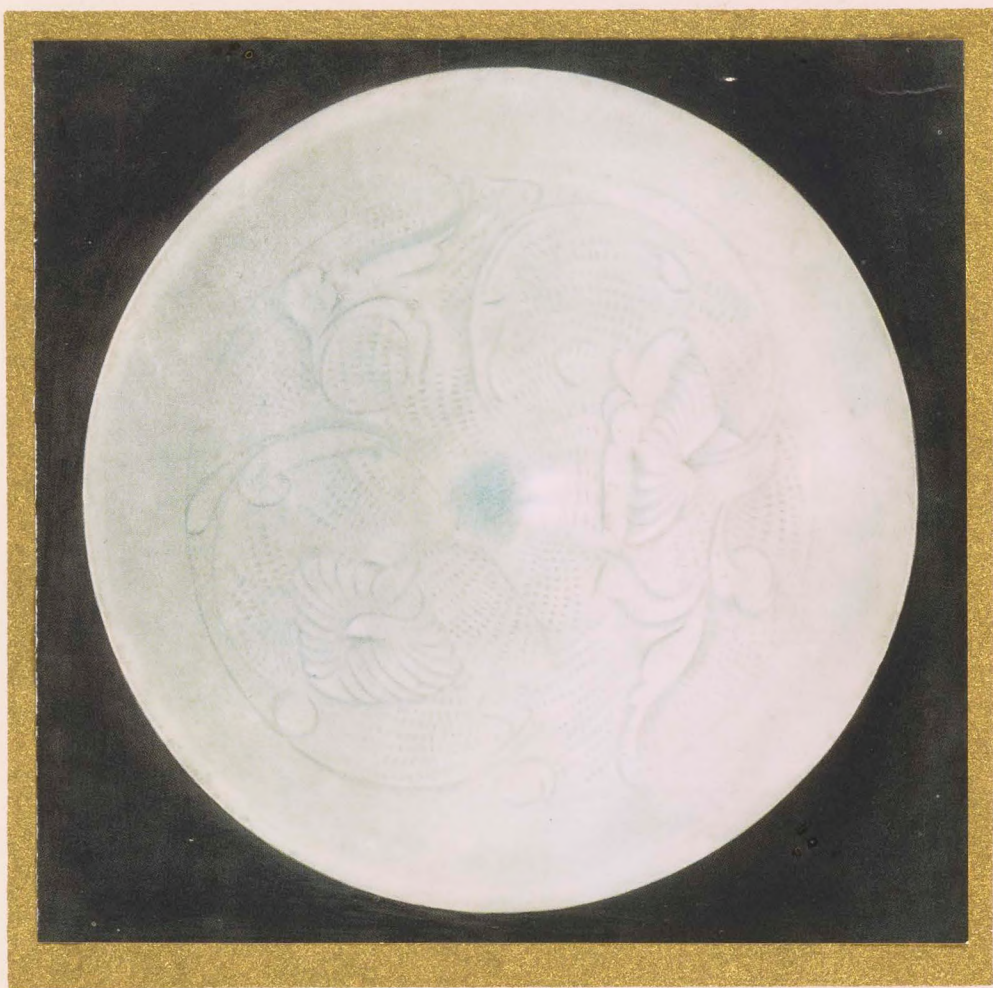




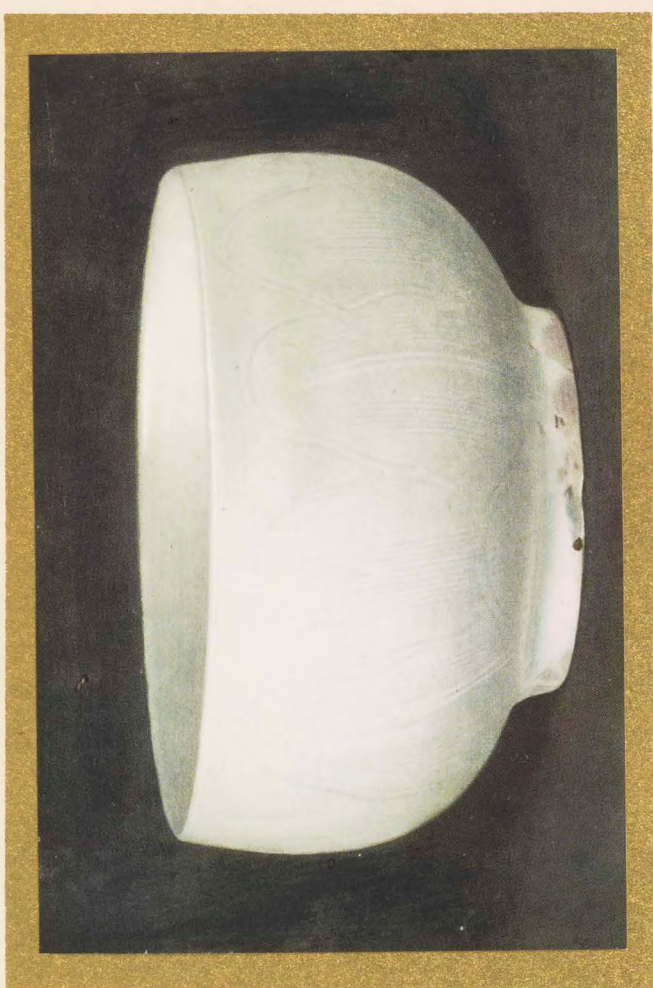




B 2



B 18



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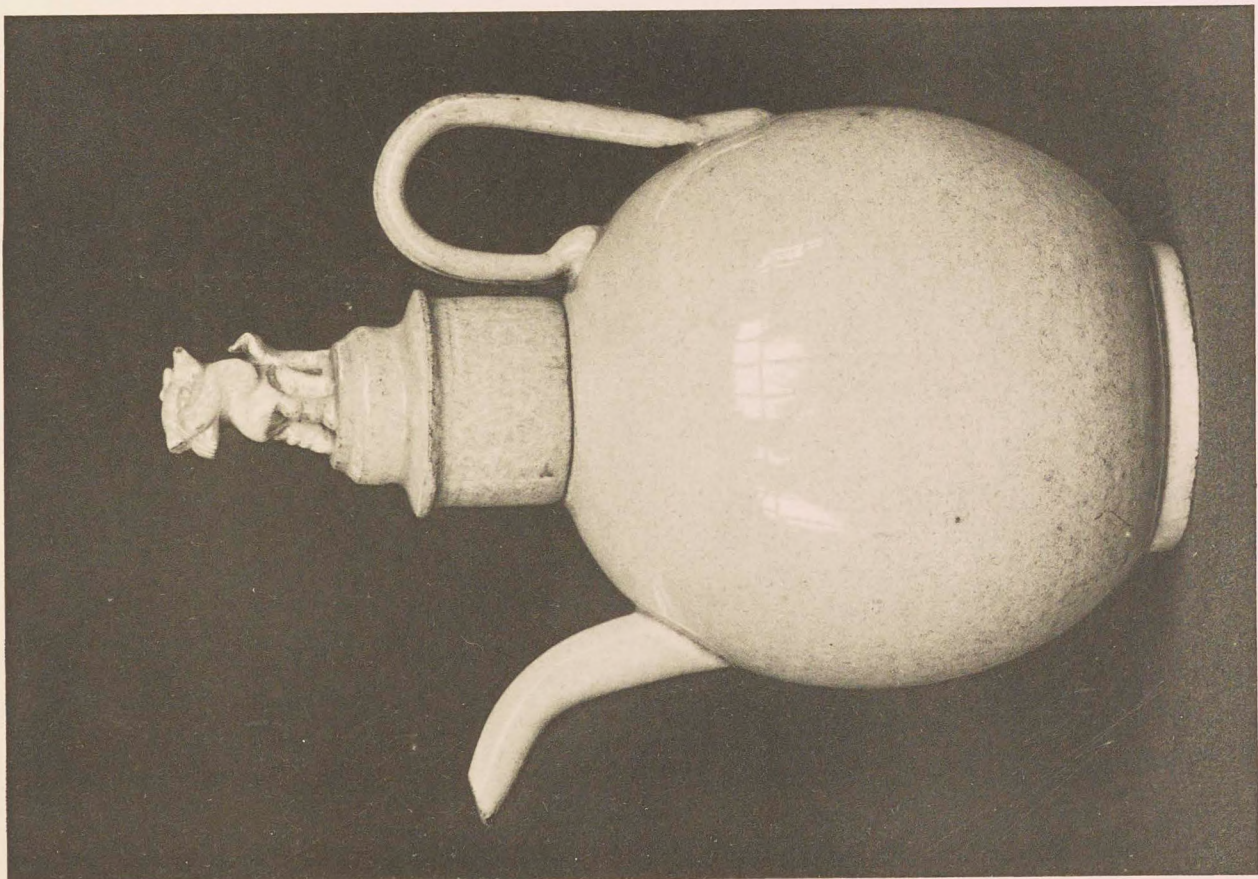




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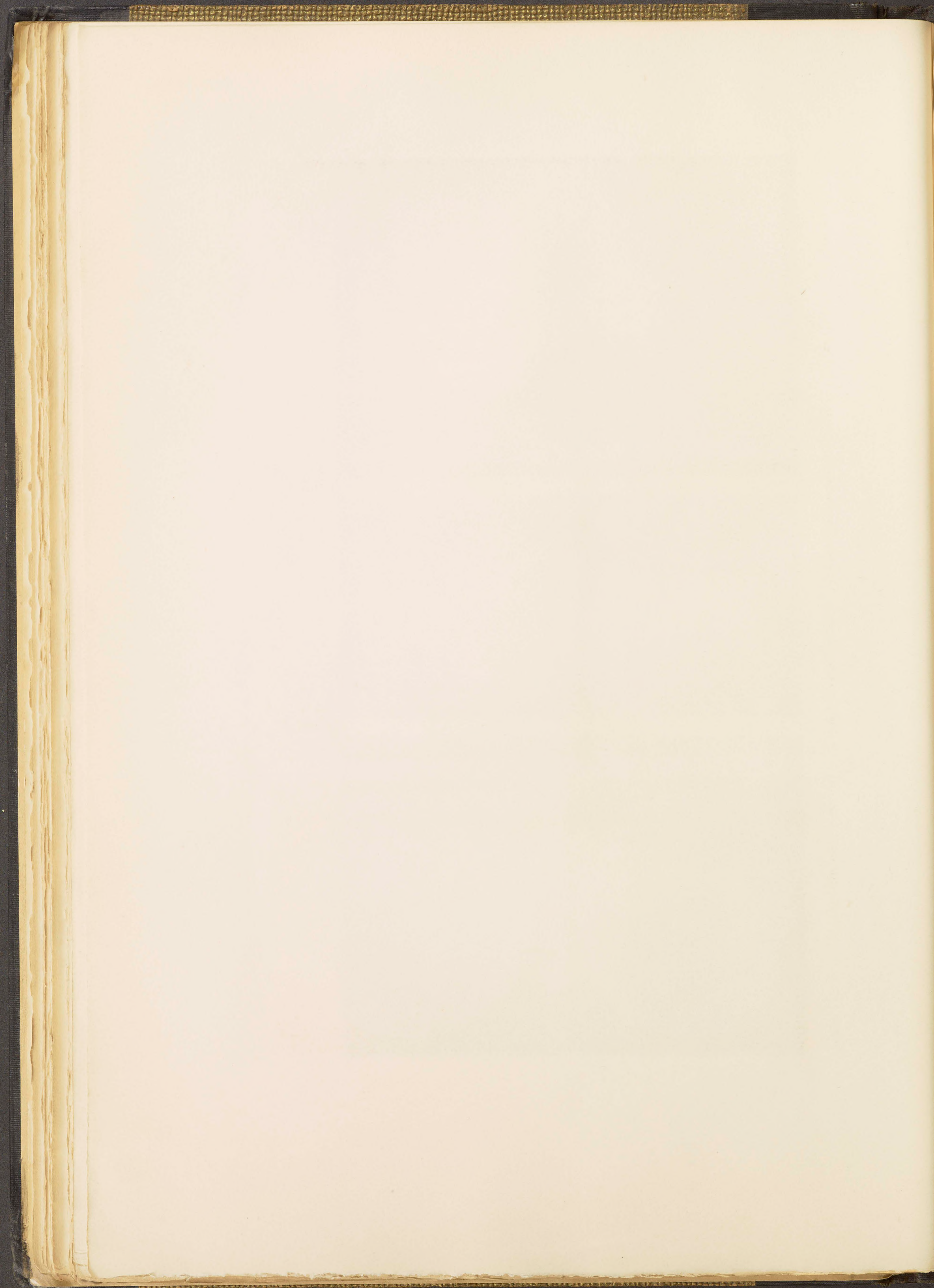


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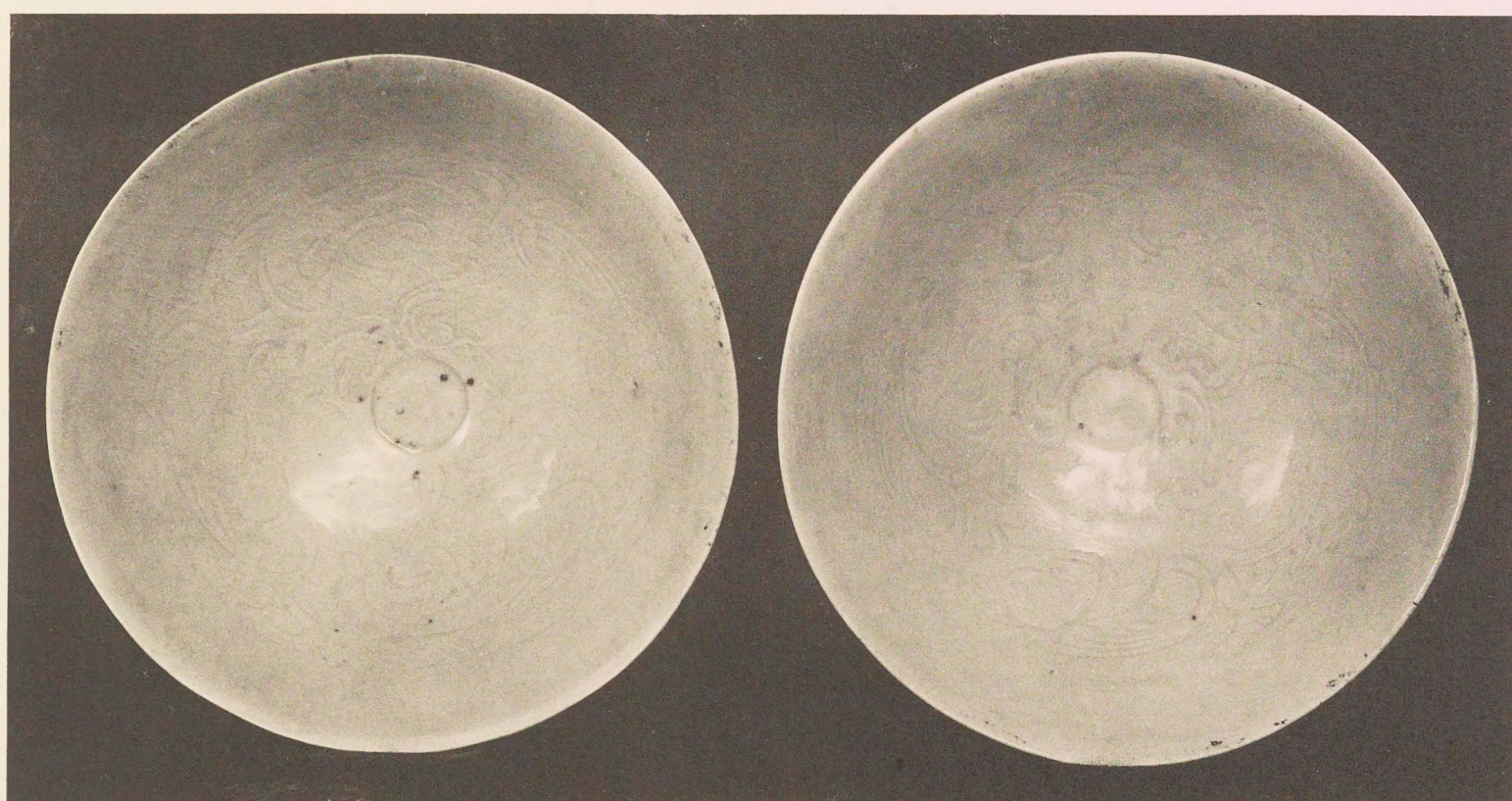






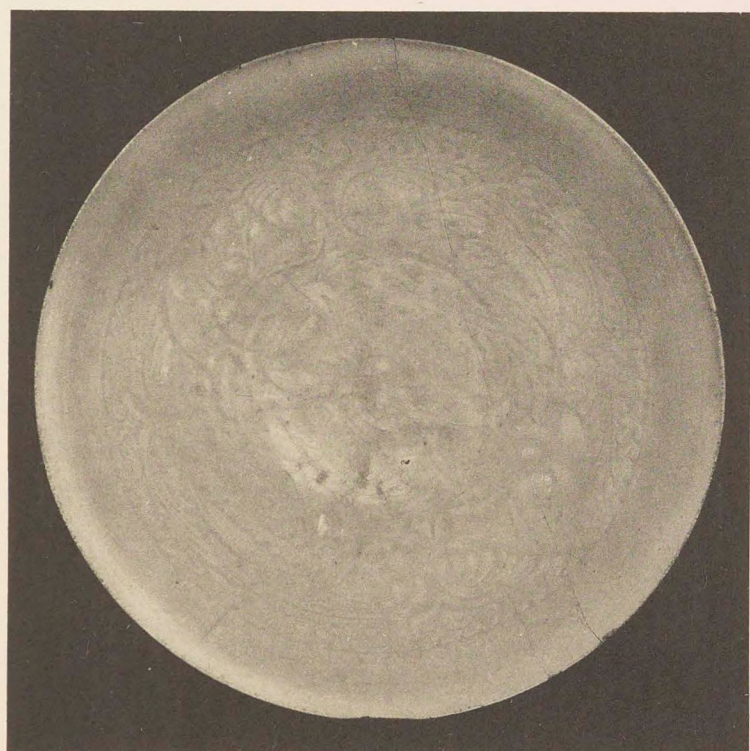


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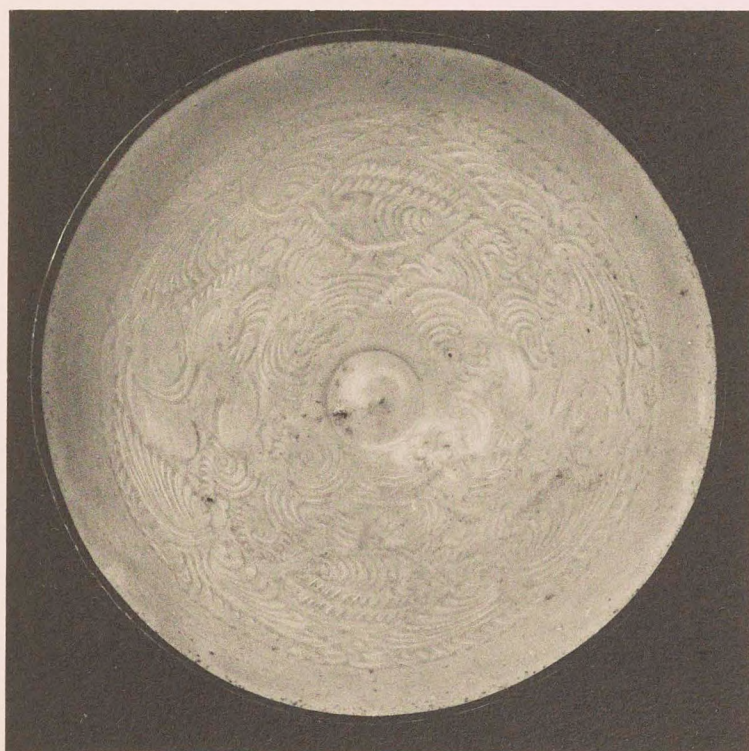


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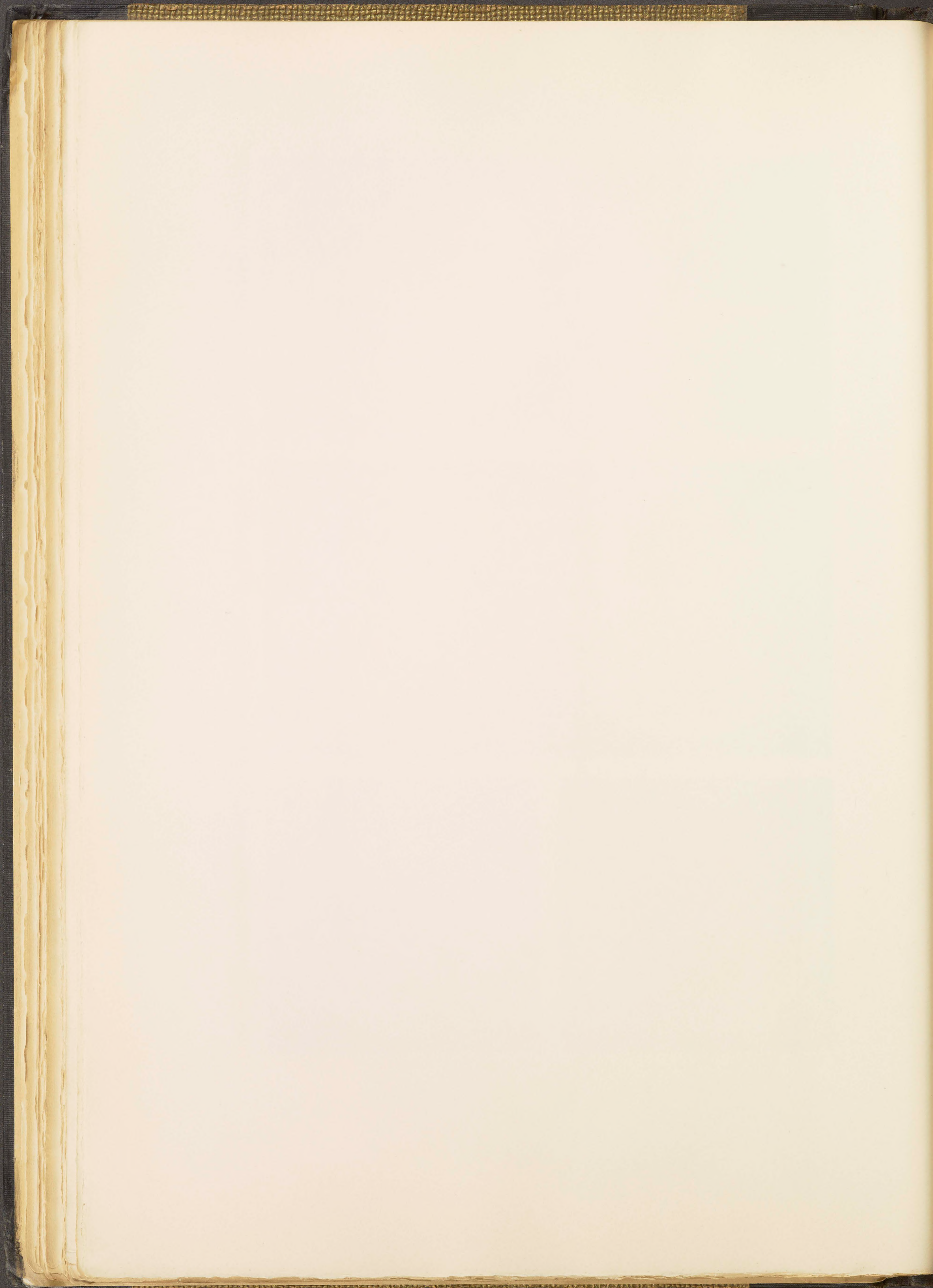


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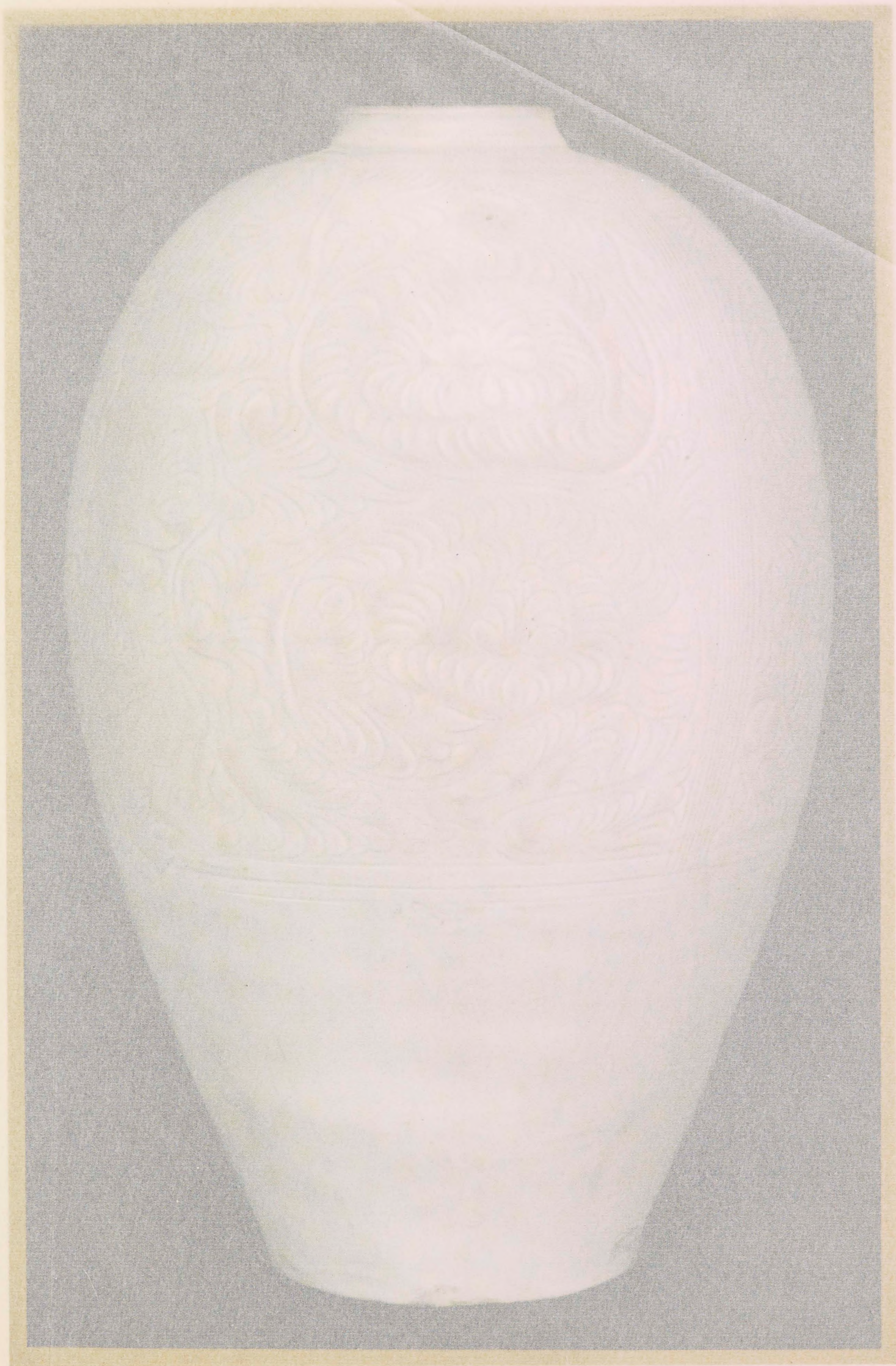


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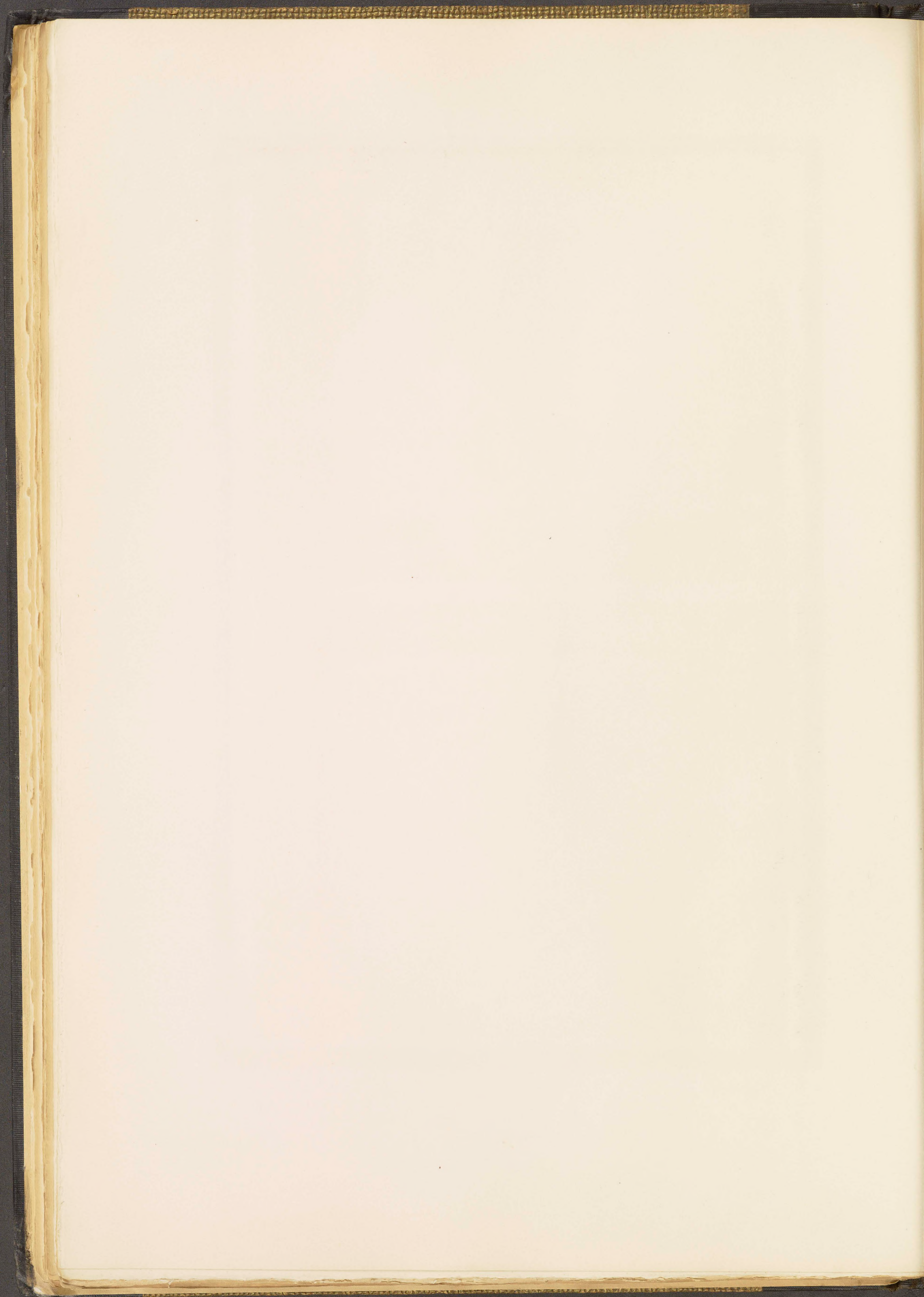






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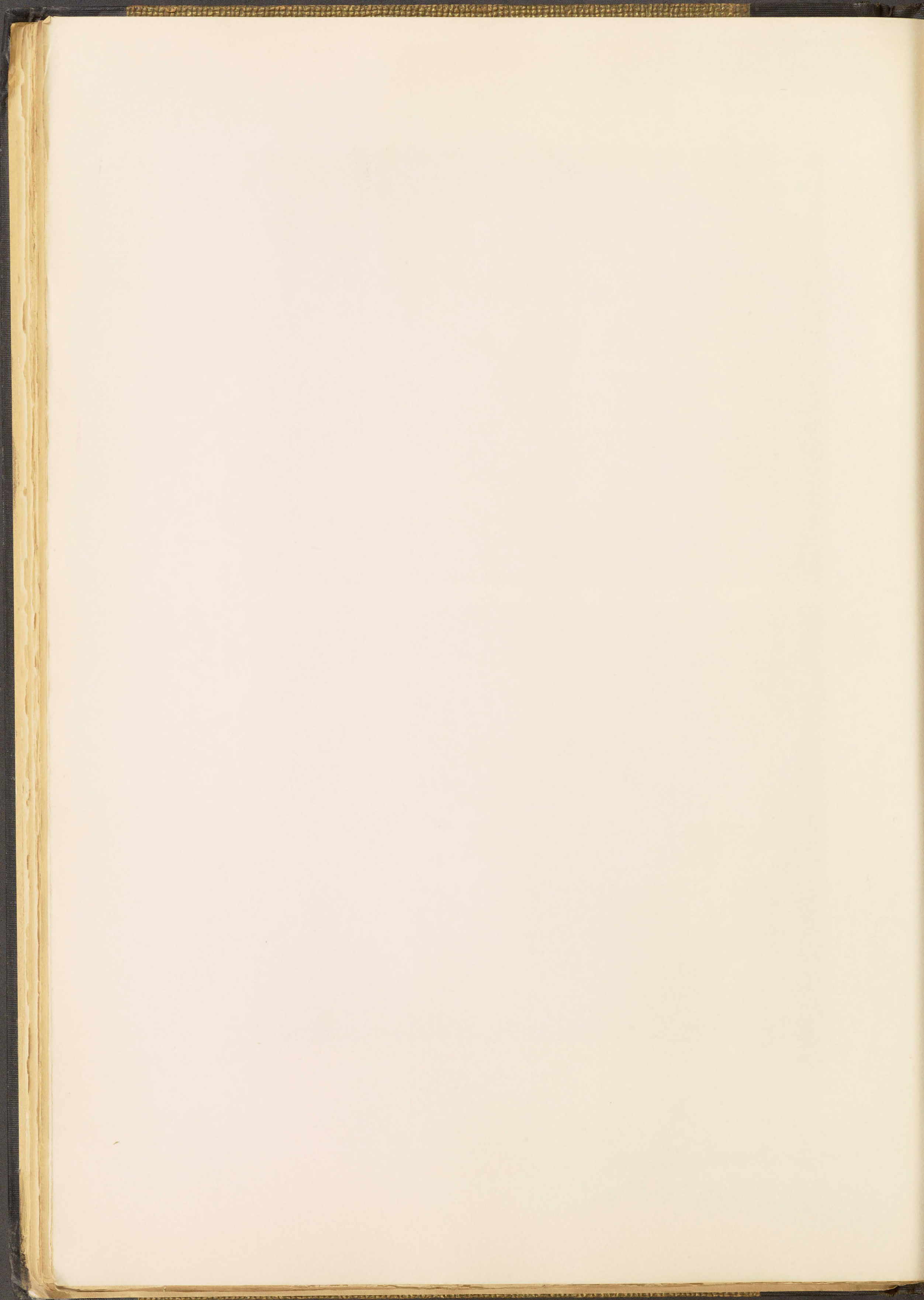


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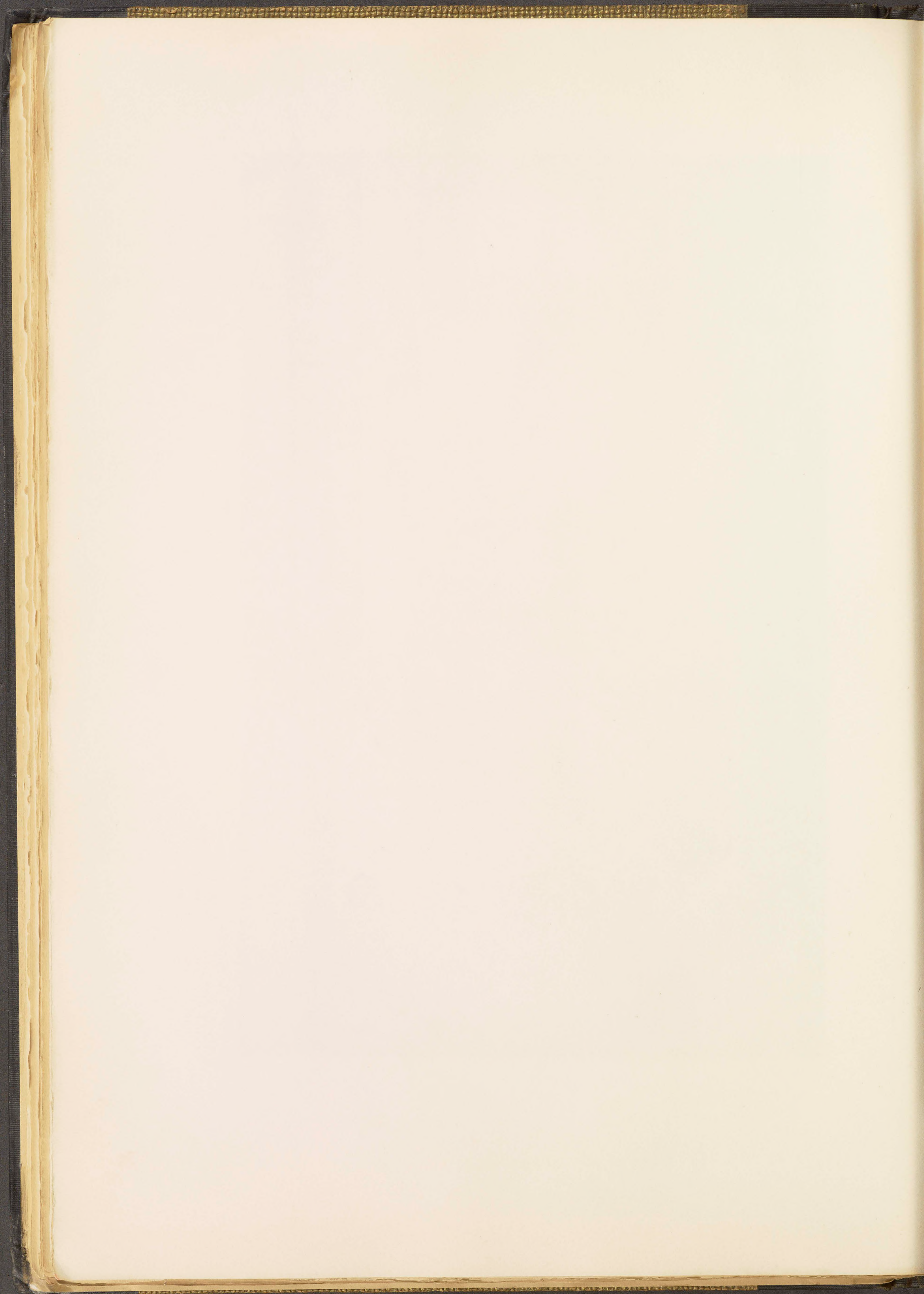




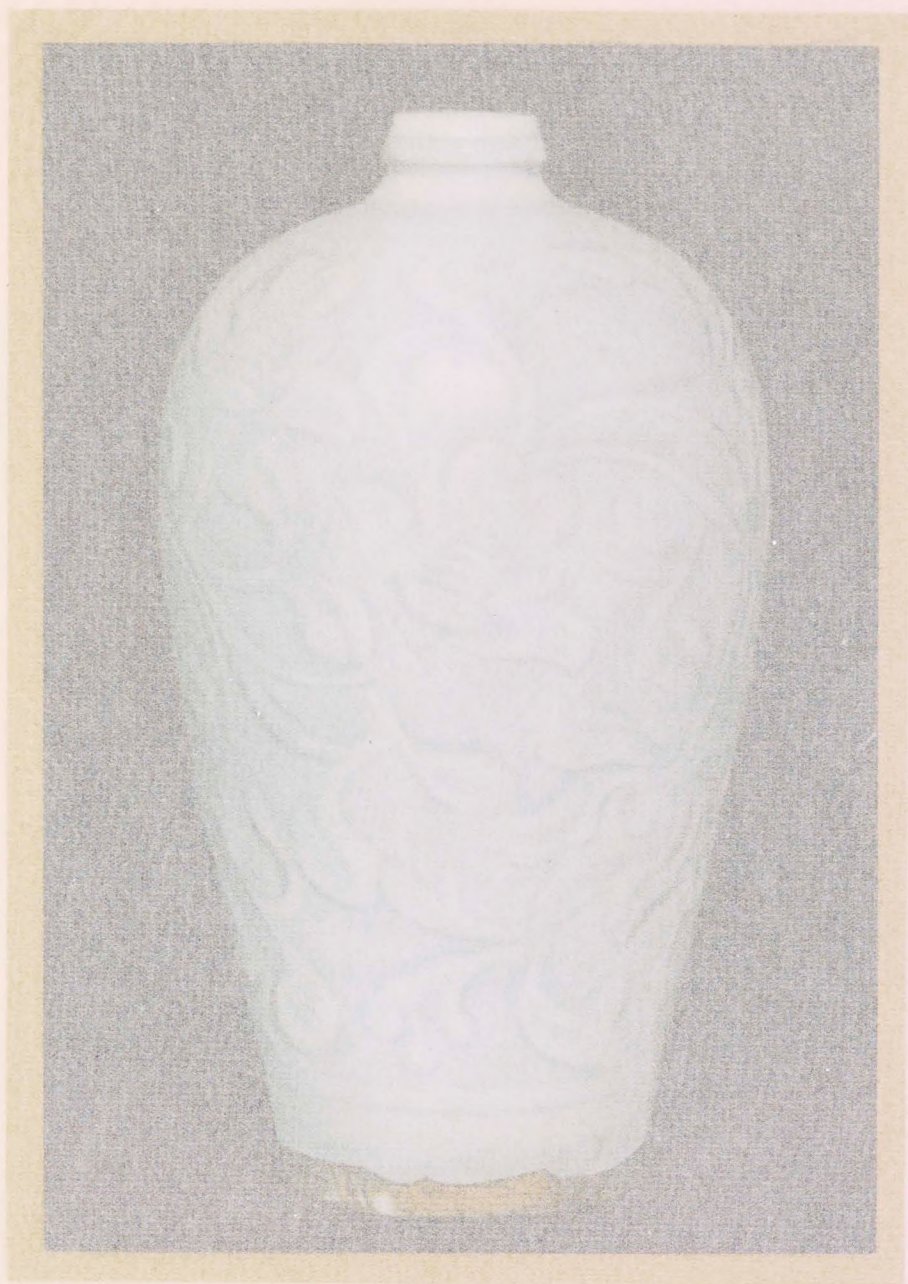


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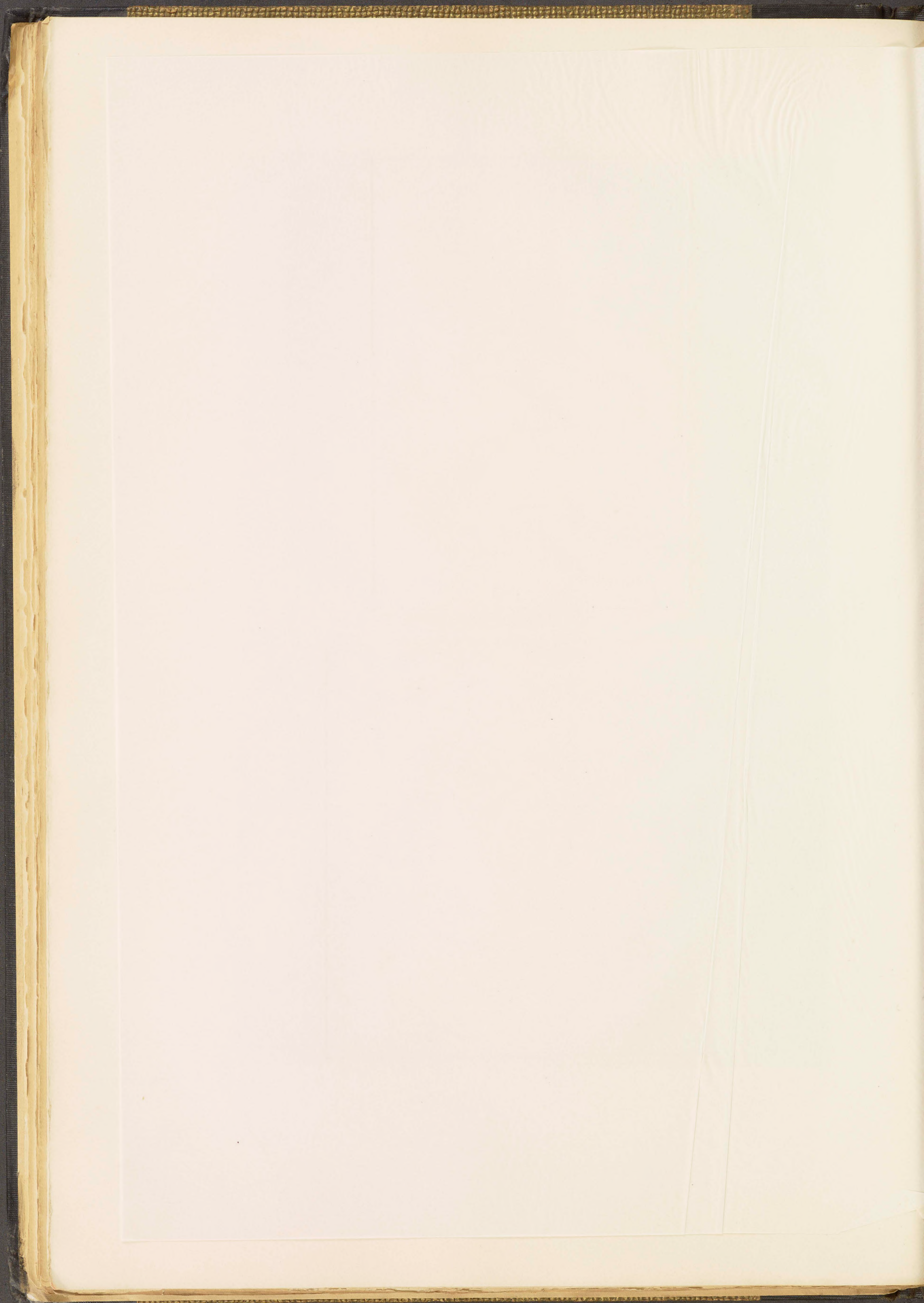


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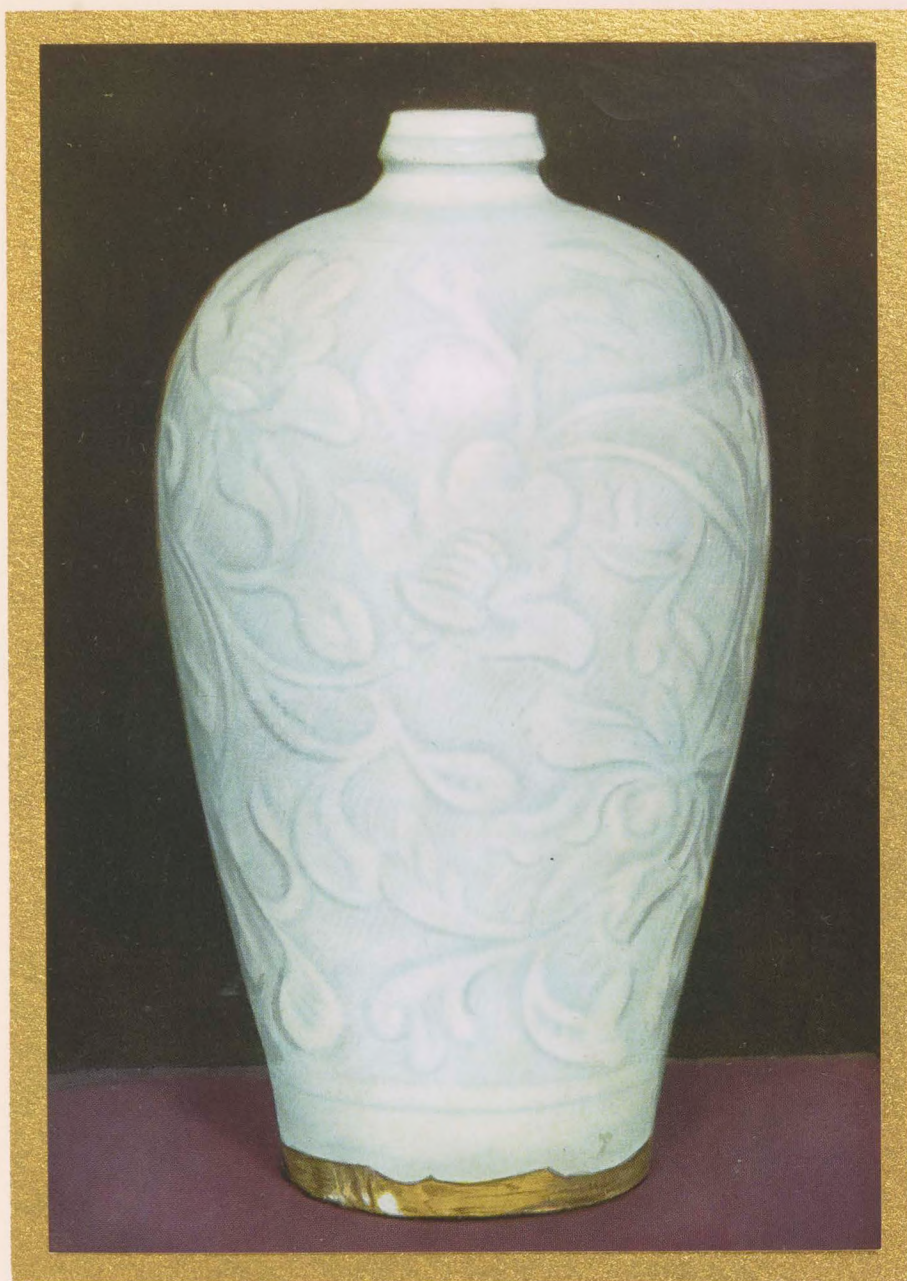


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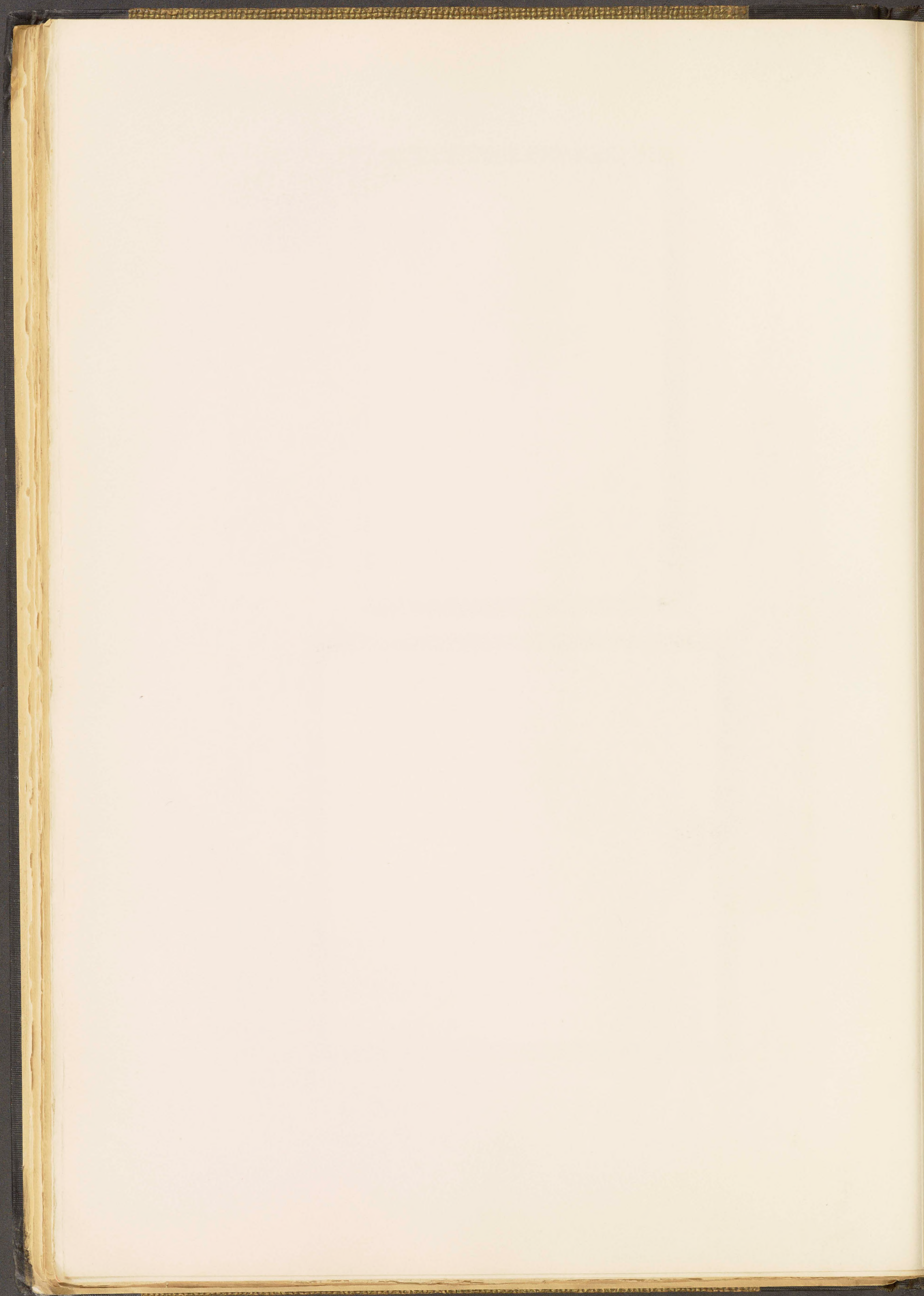


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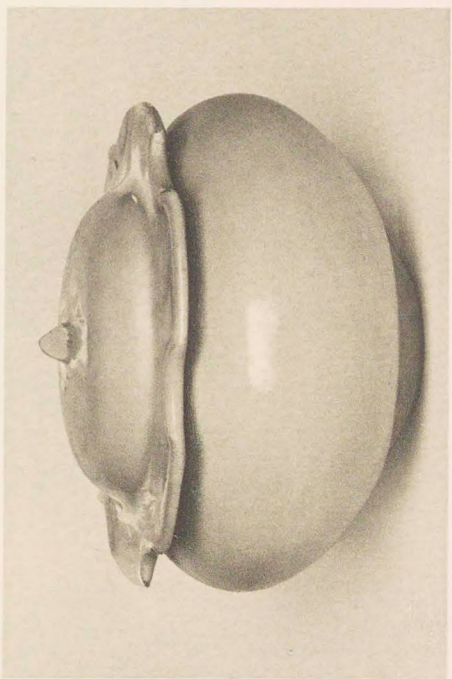


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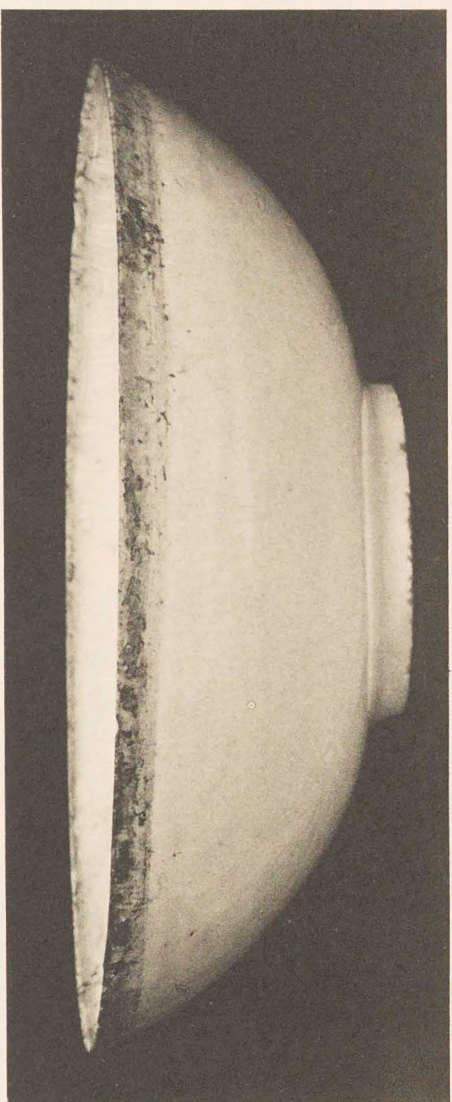








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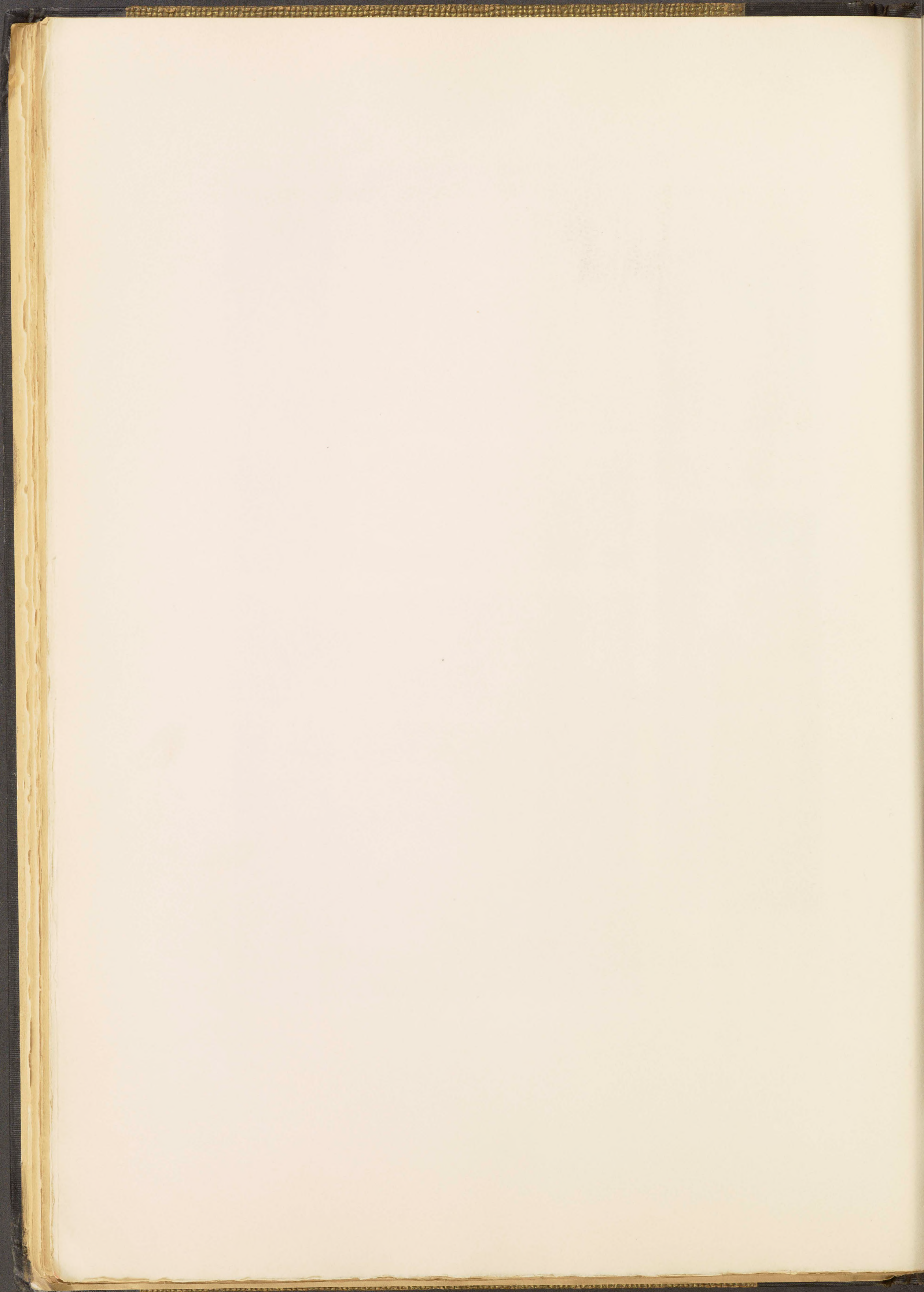


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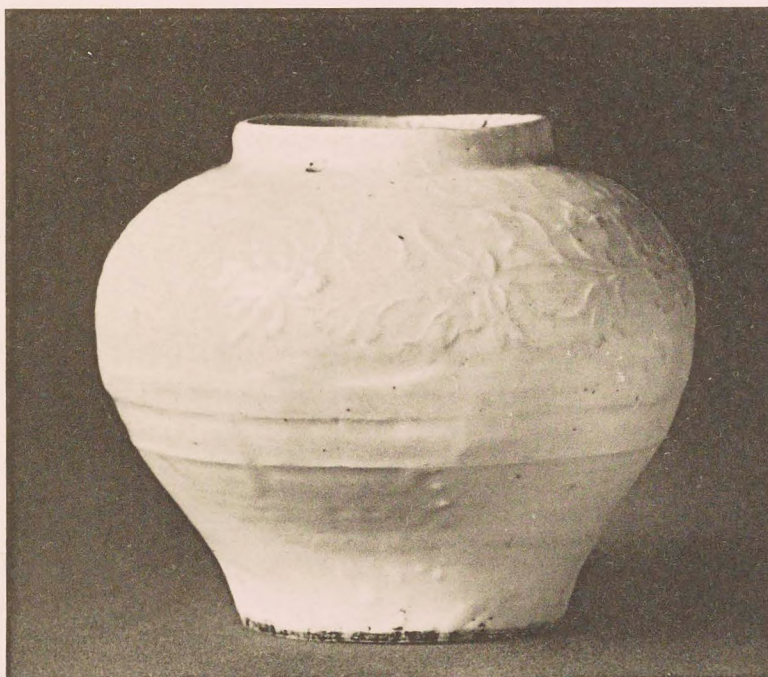
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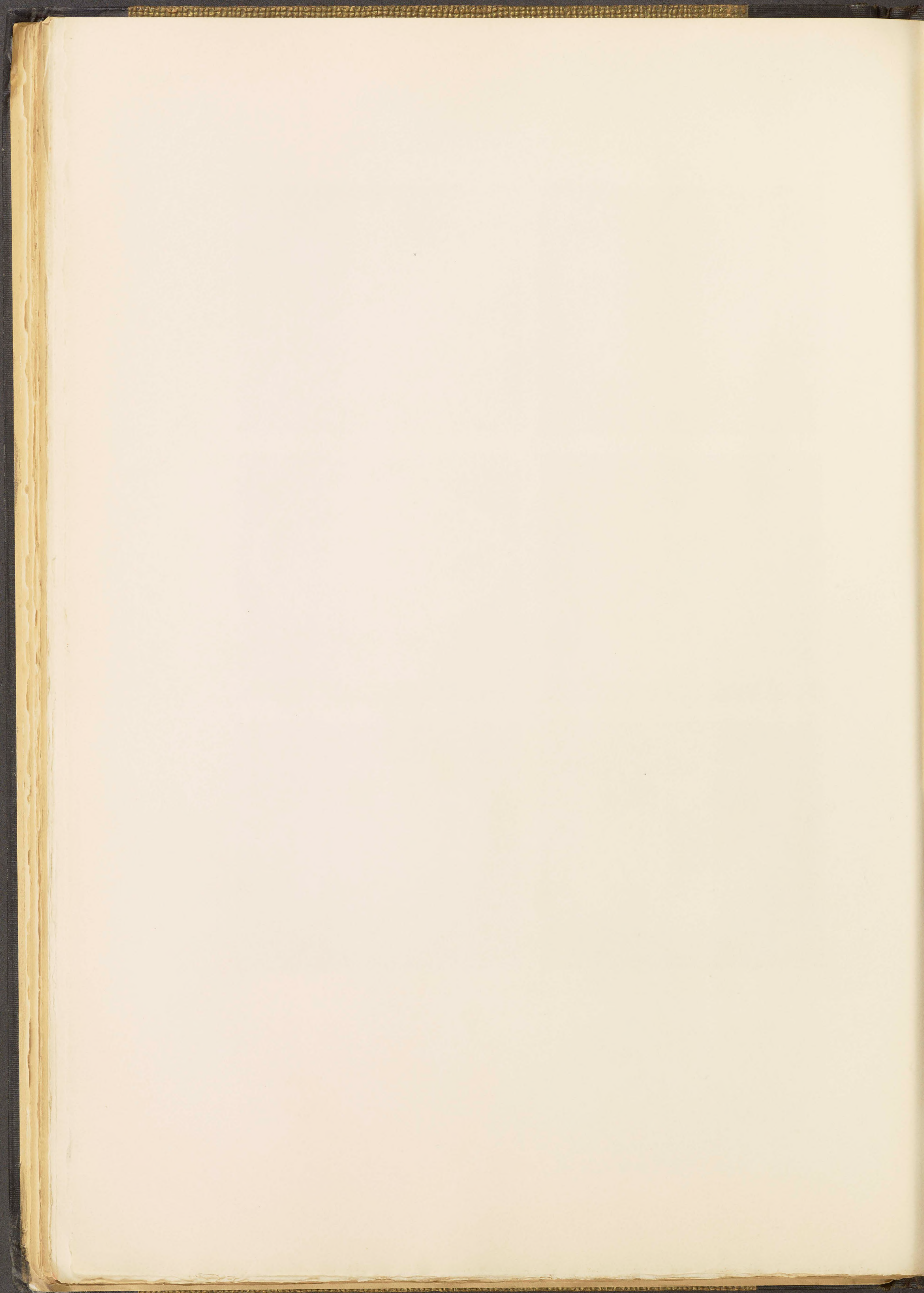


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B 38





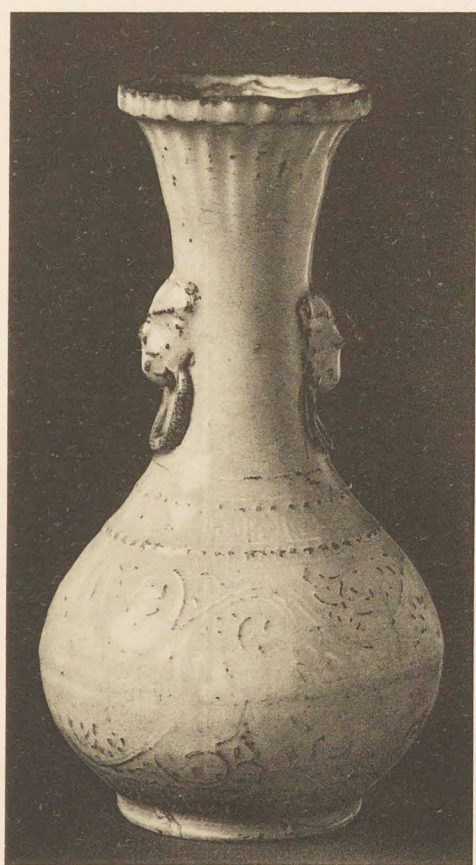




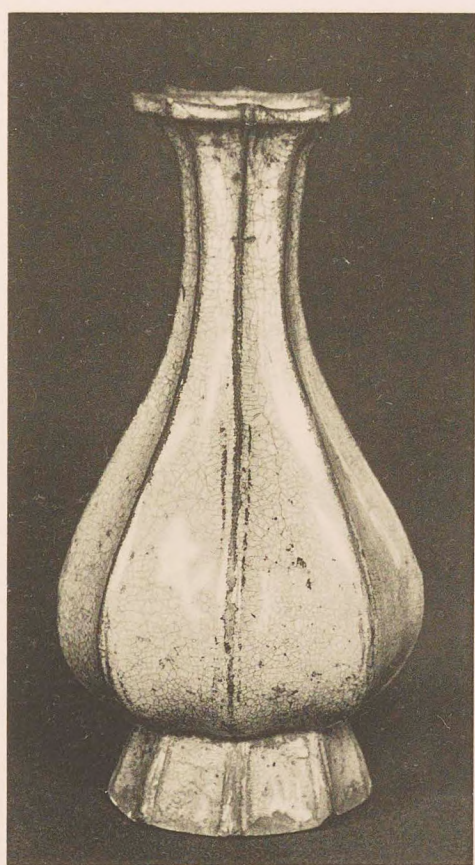
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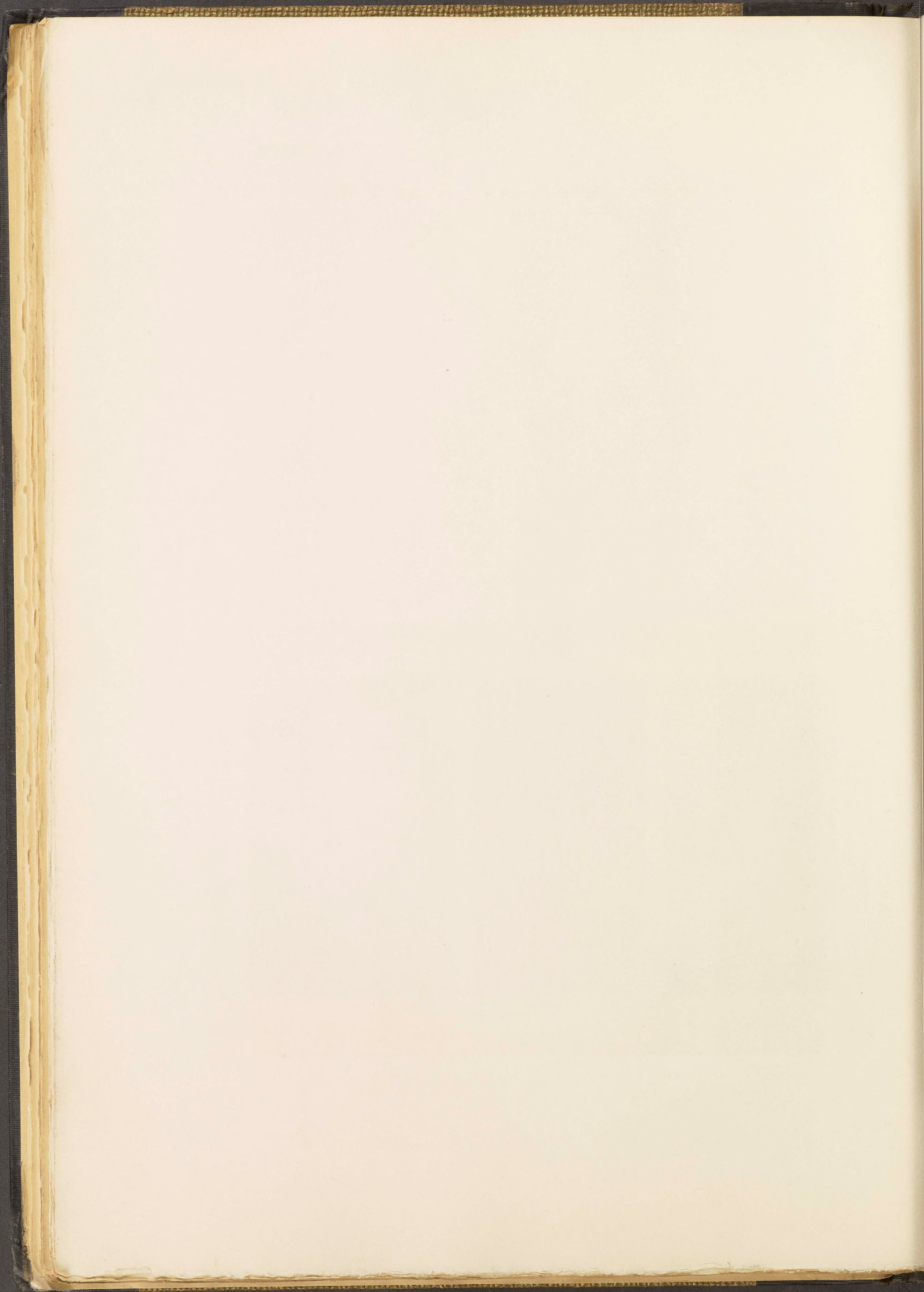


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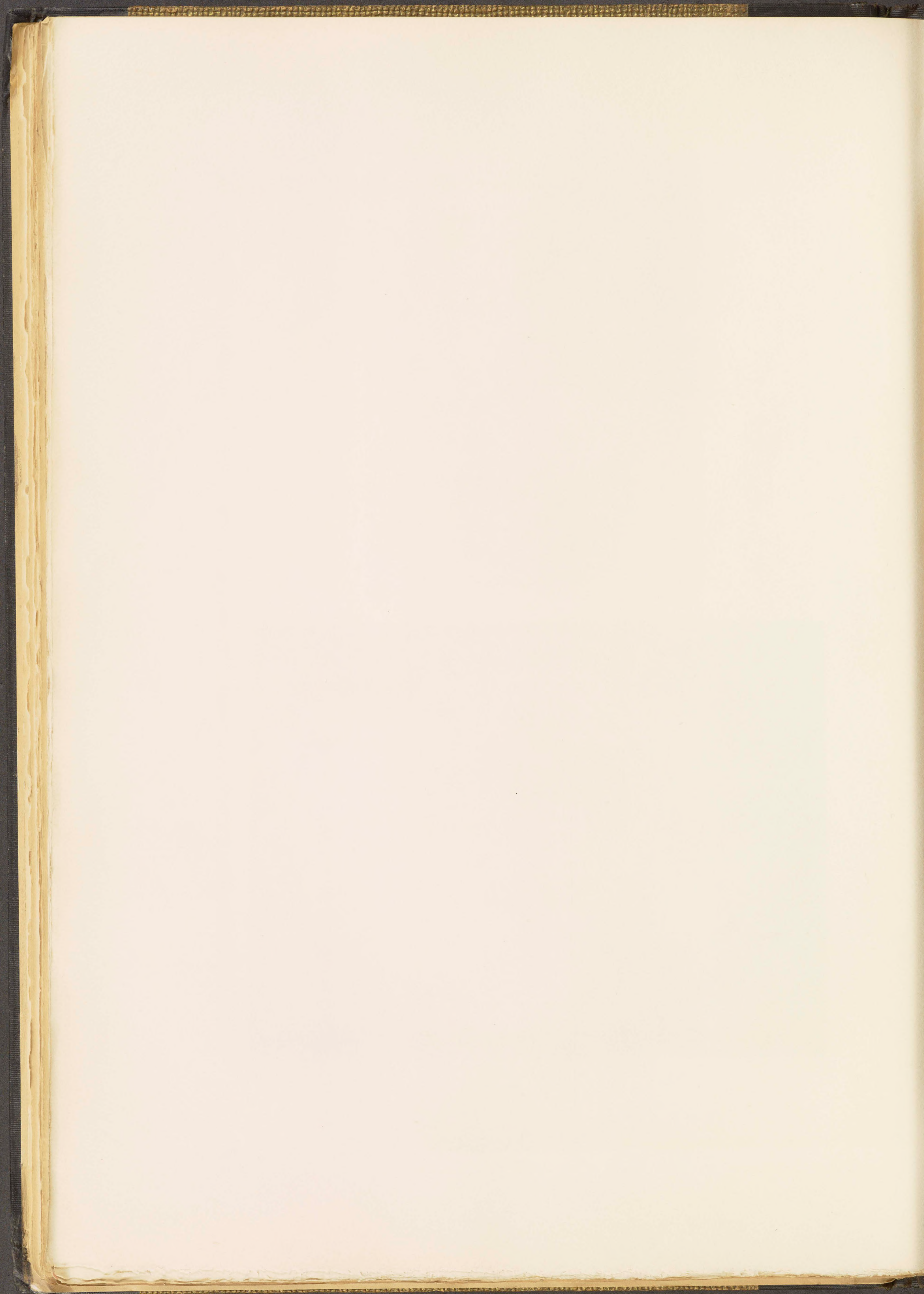


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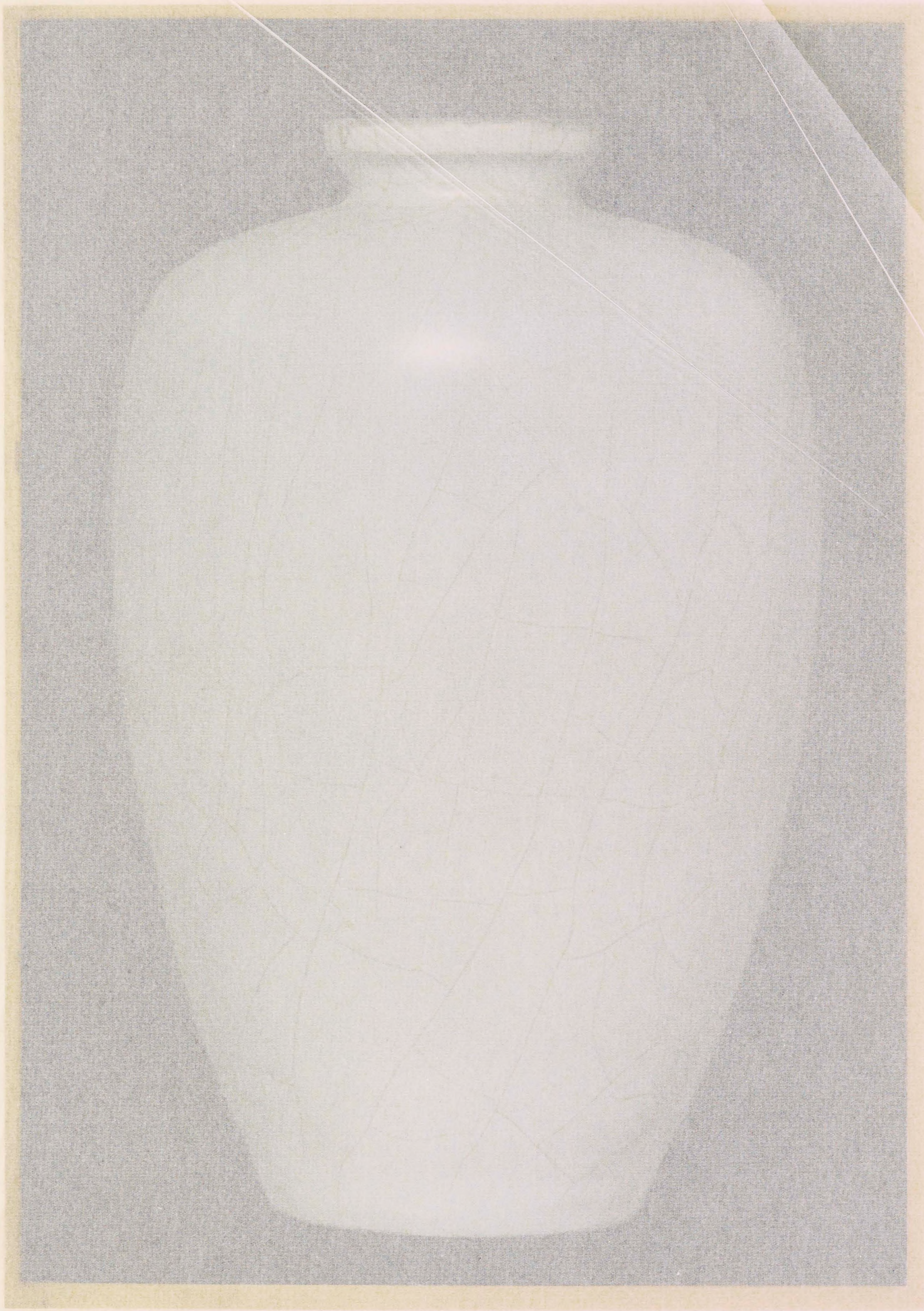


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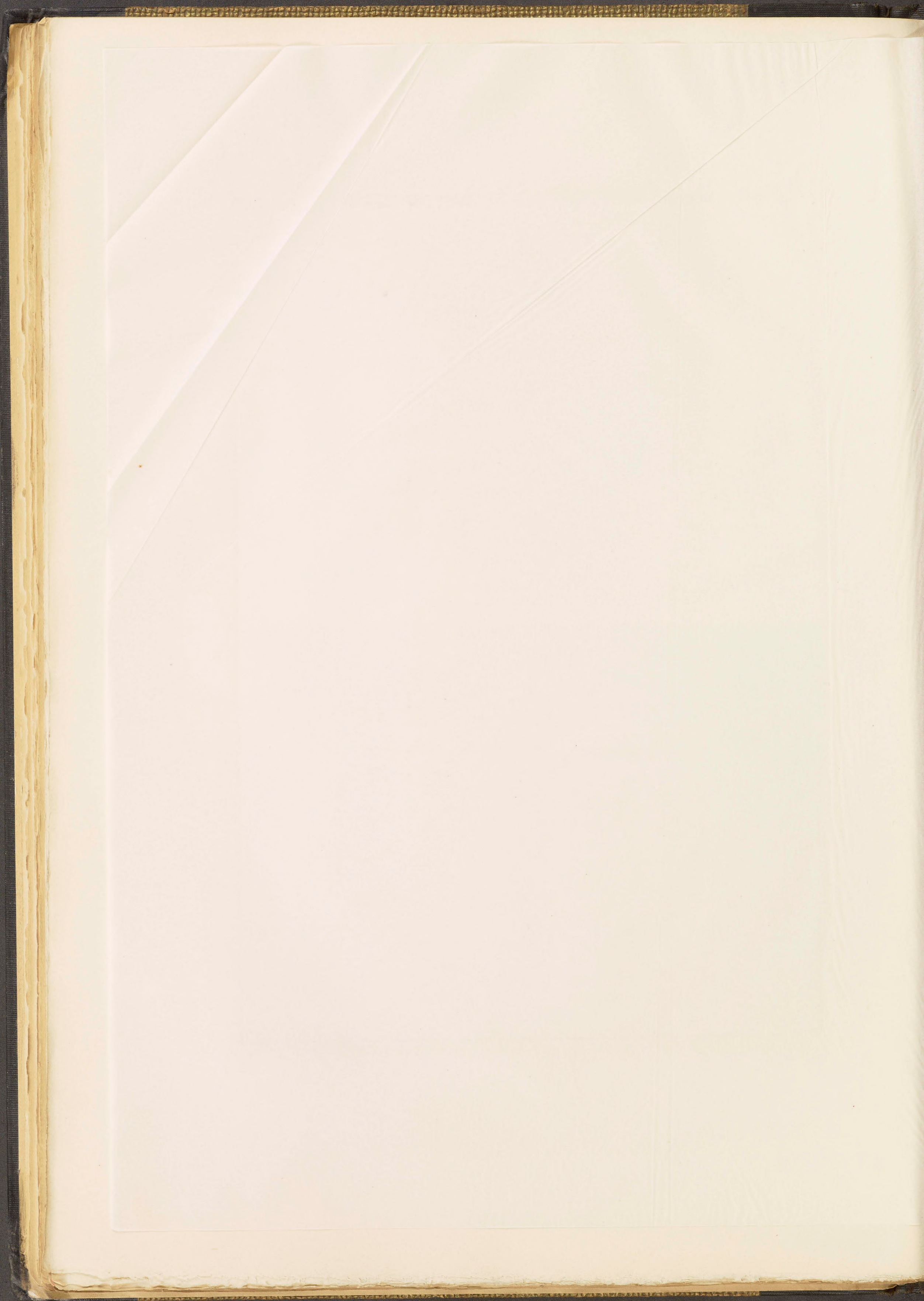










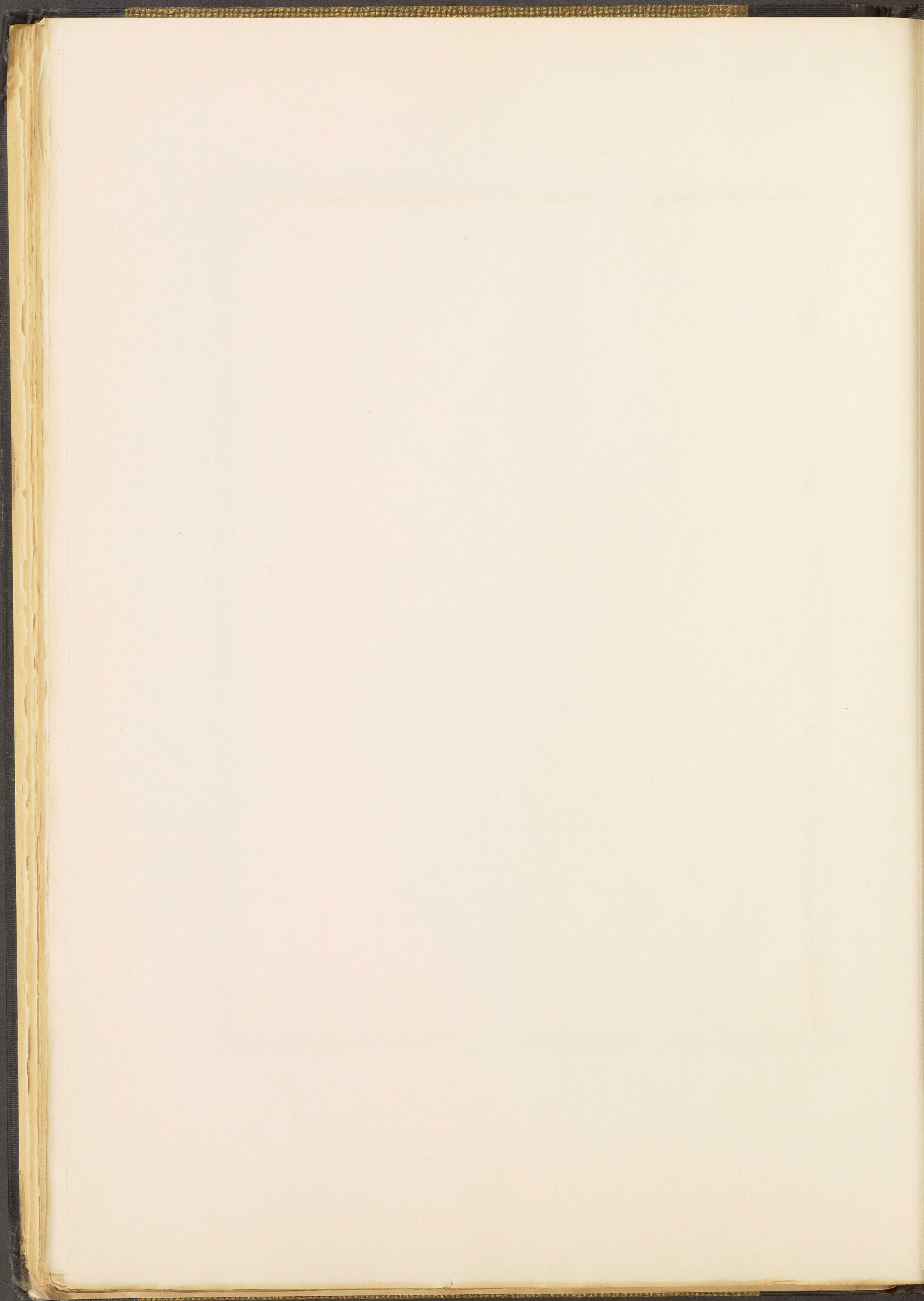






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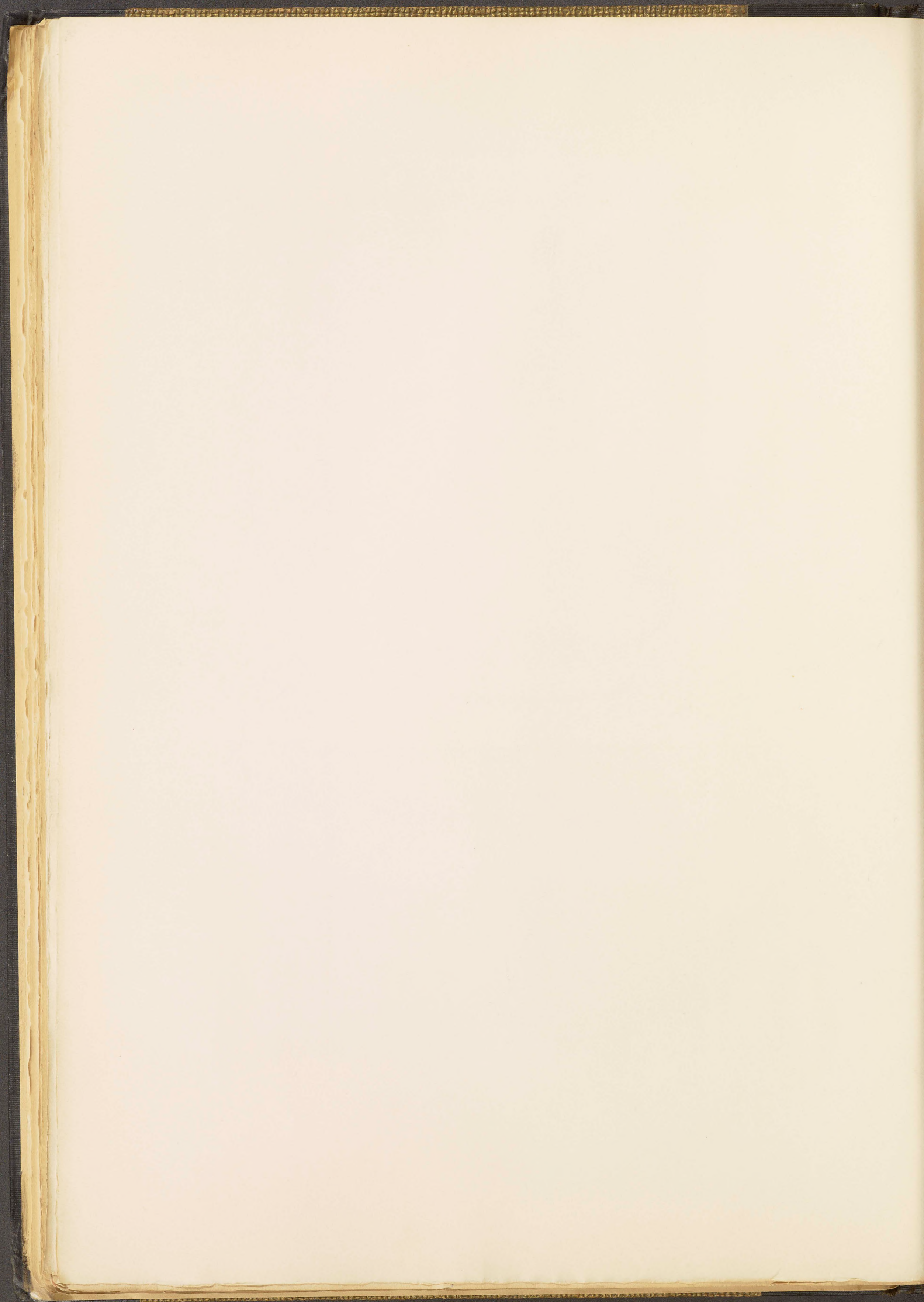


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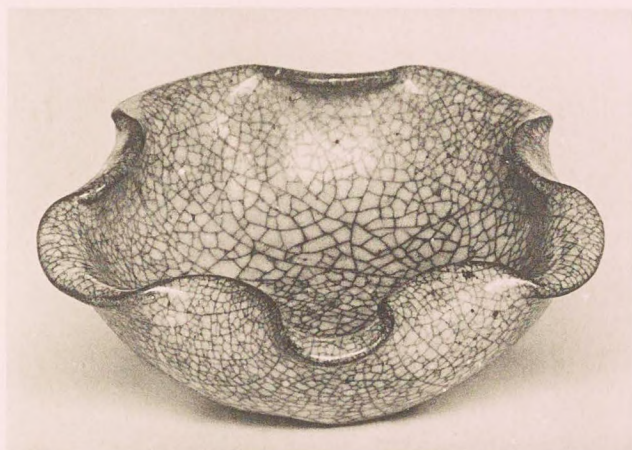
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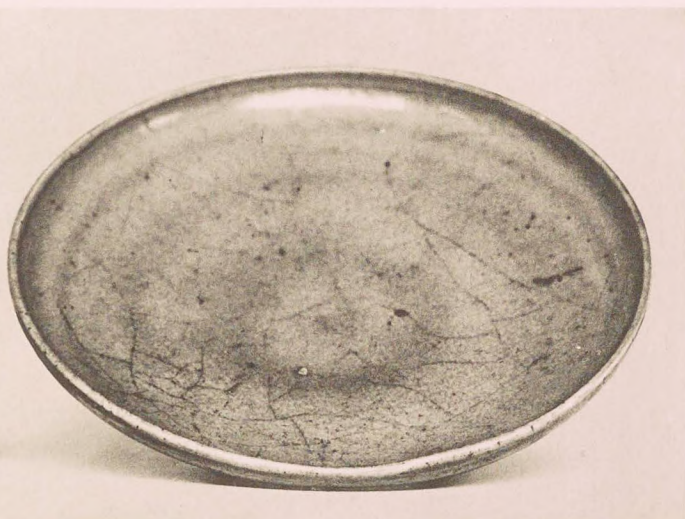
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B 70



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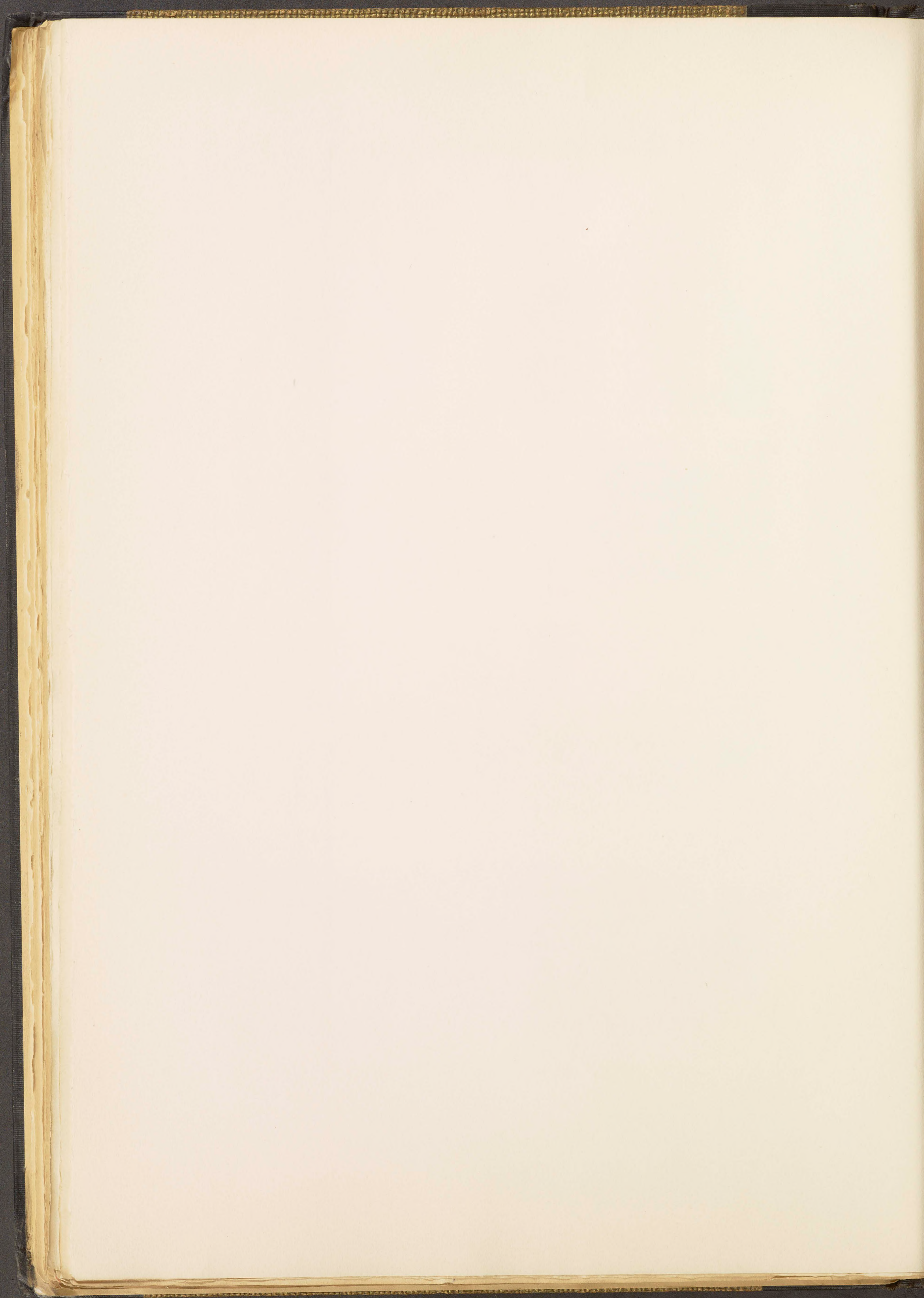


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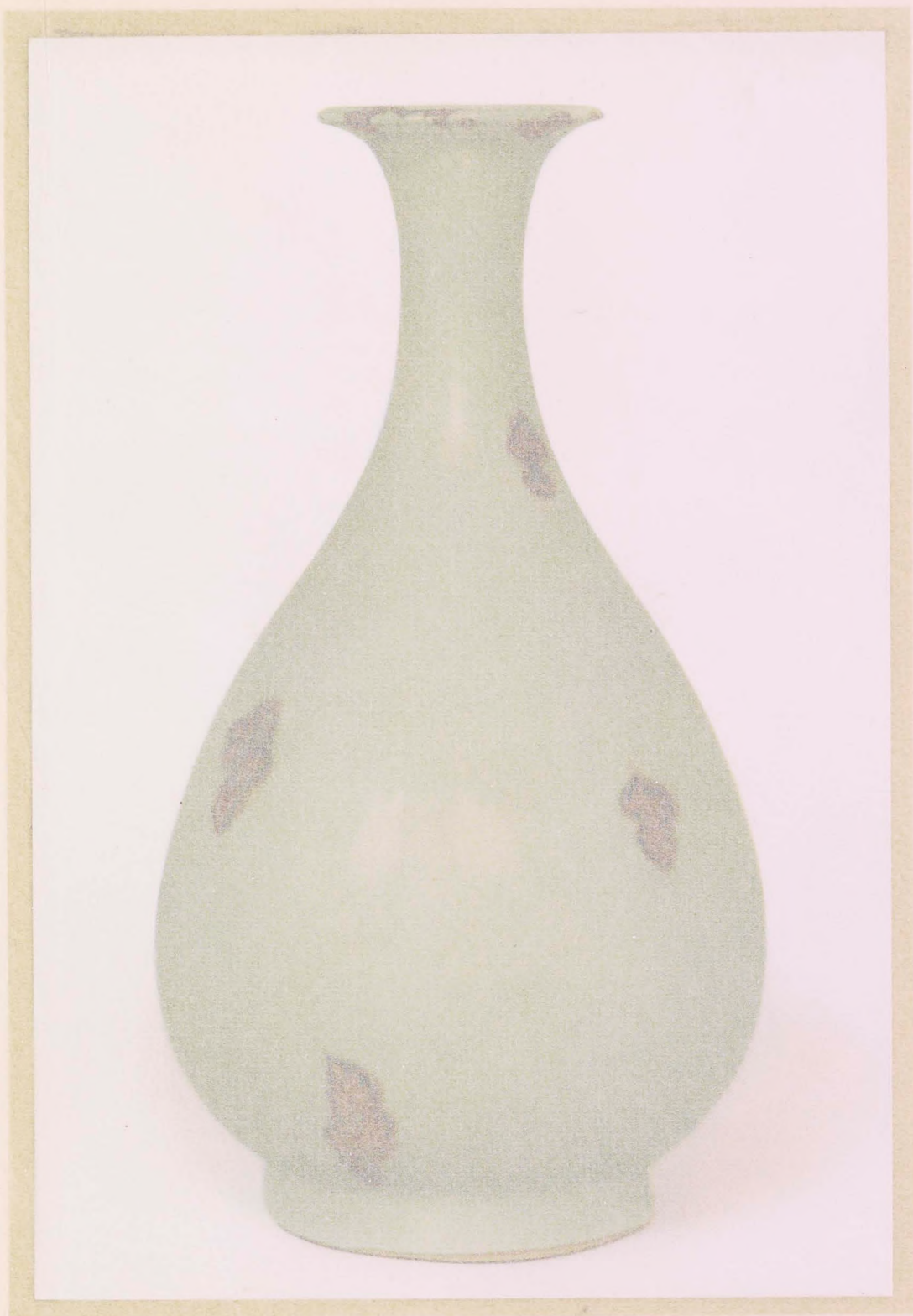


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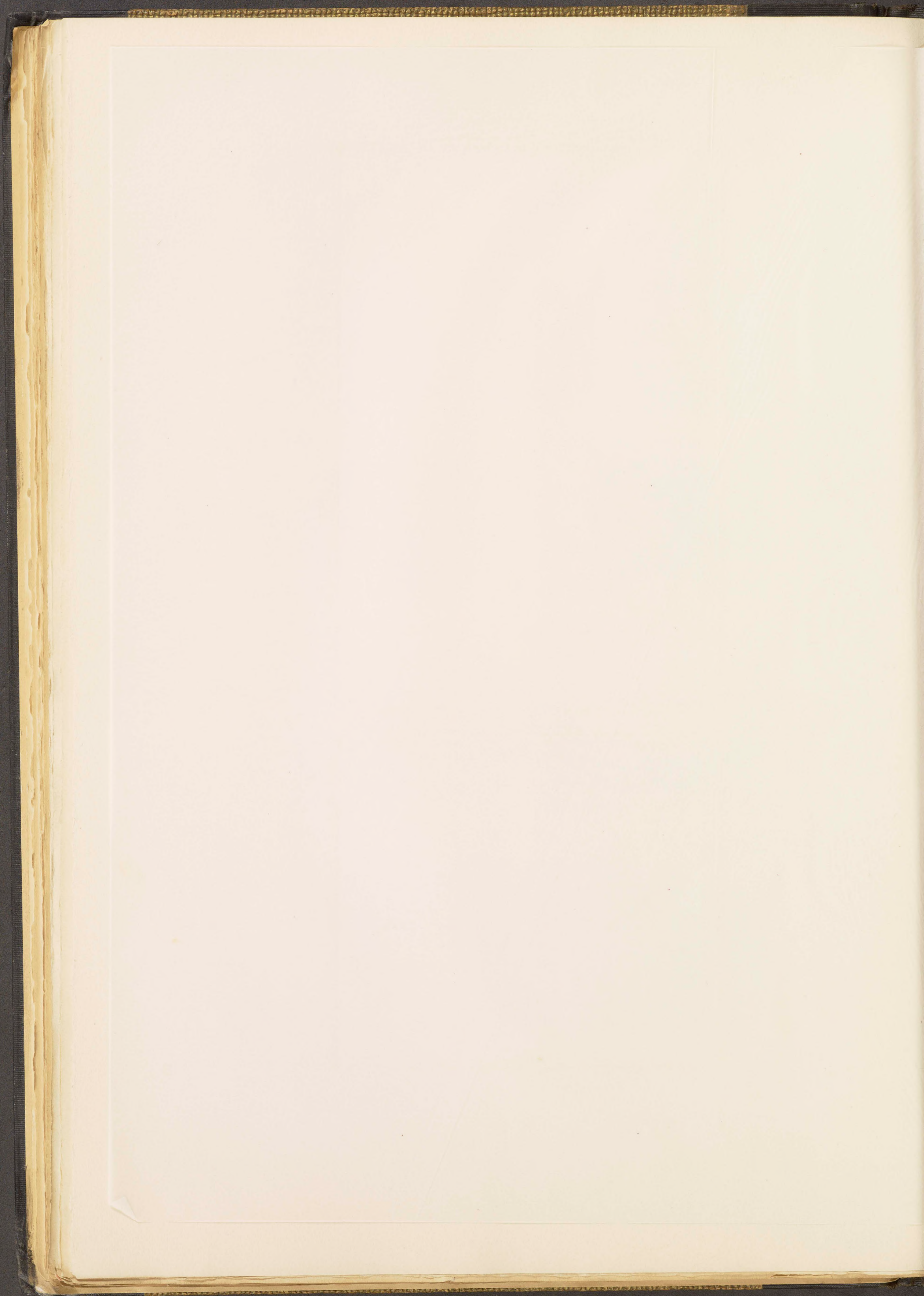


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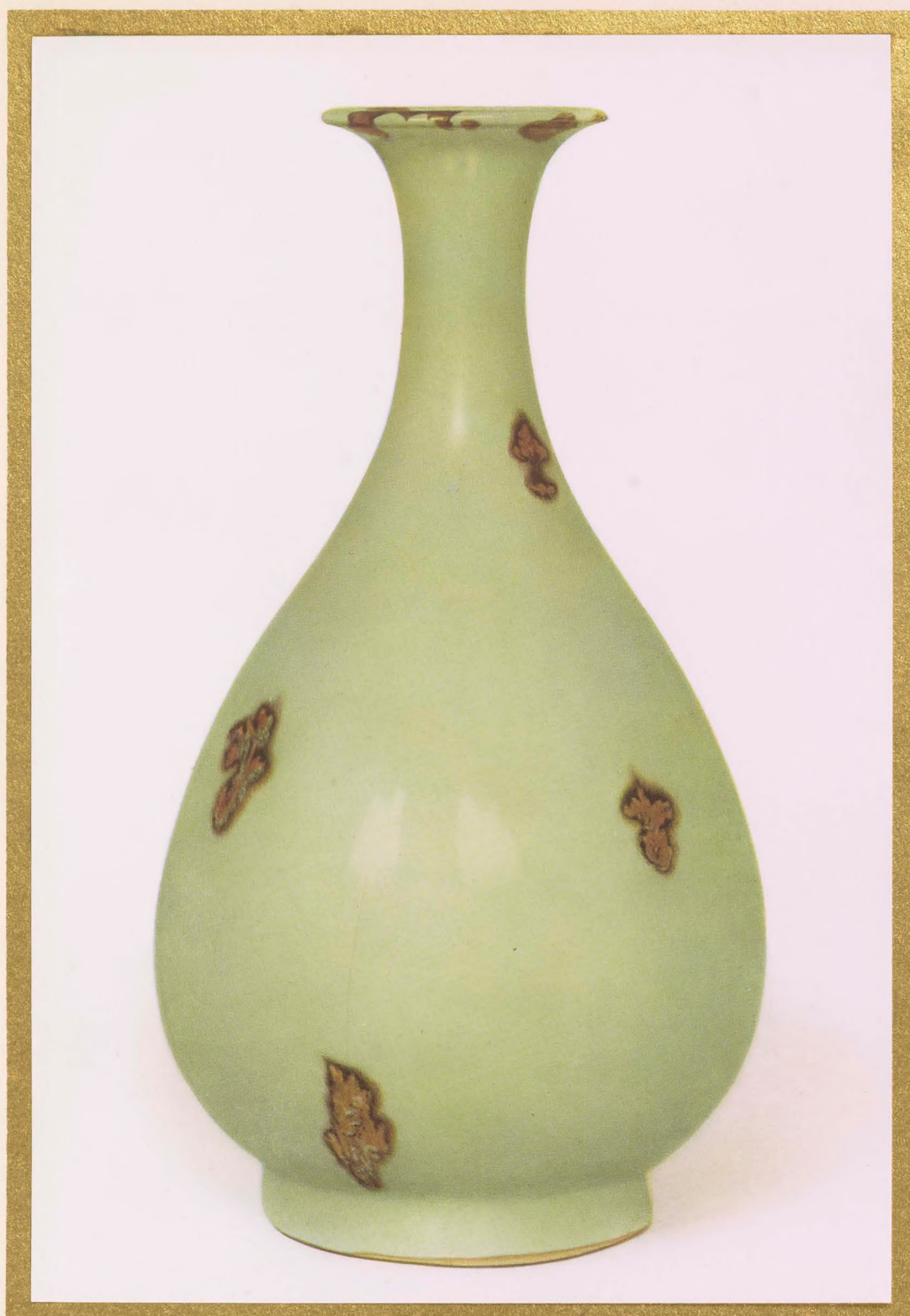


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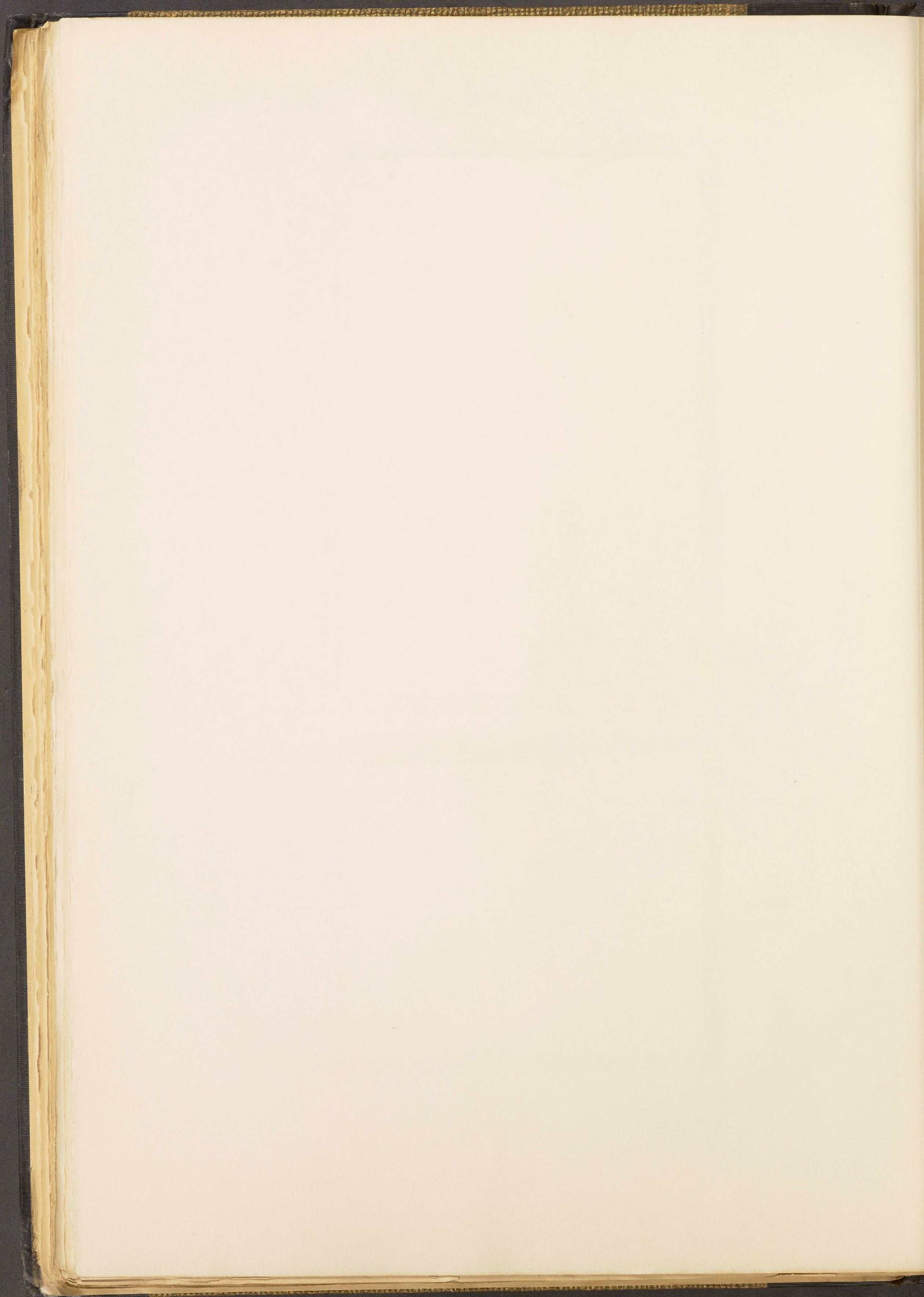


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B 167



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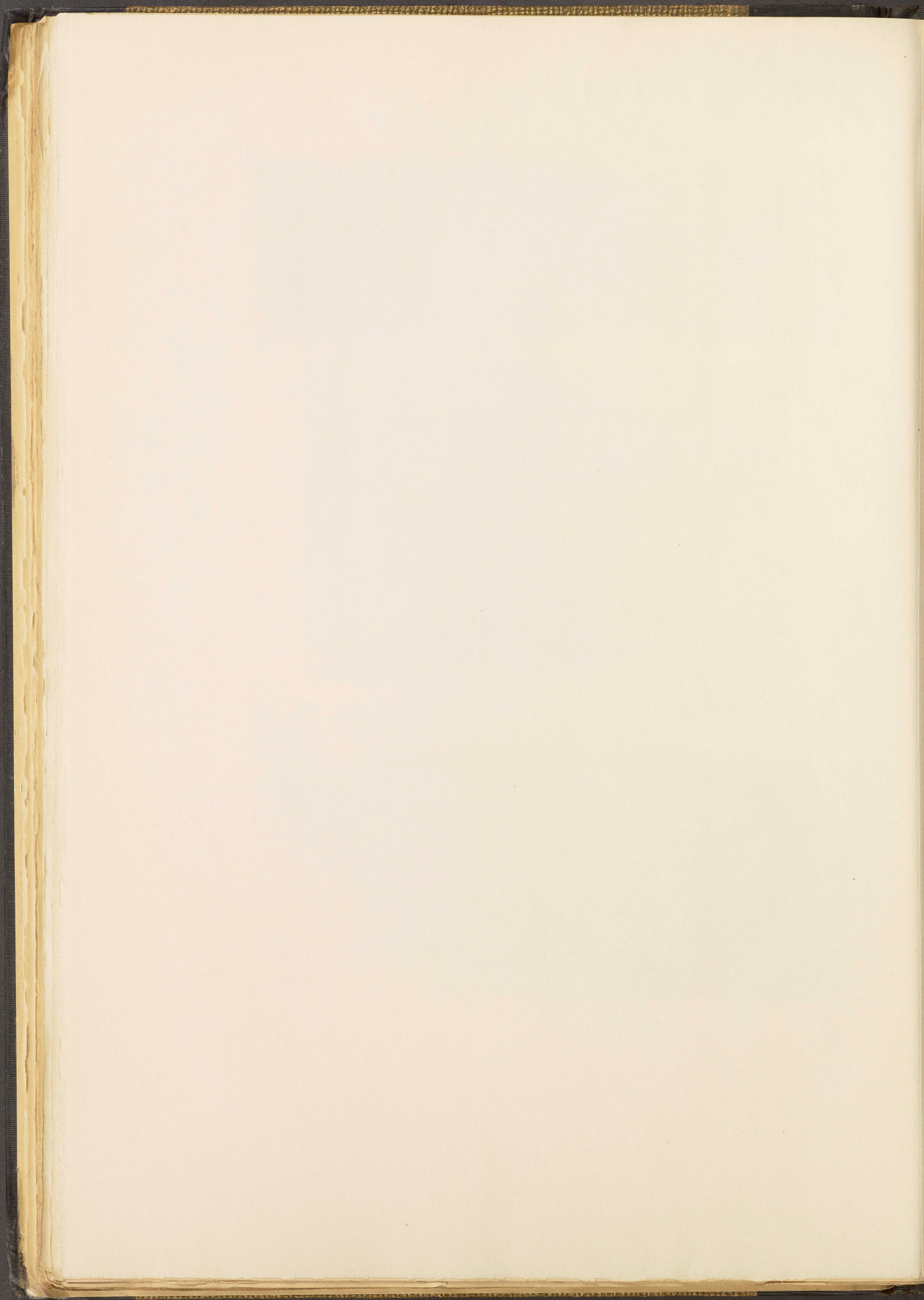


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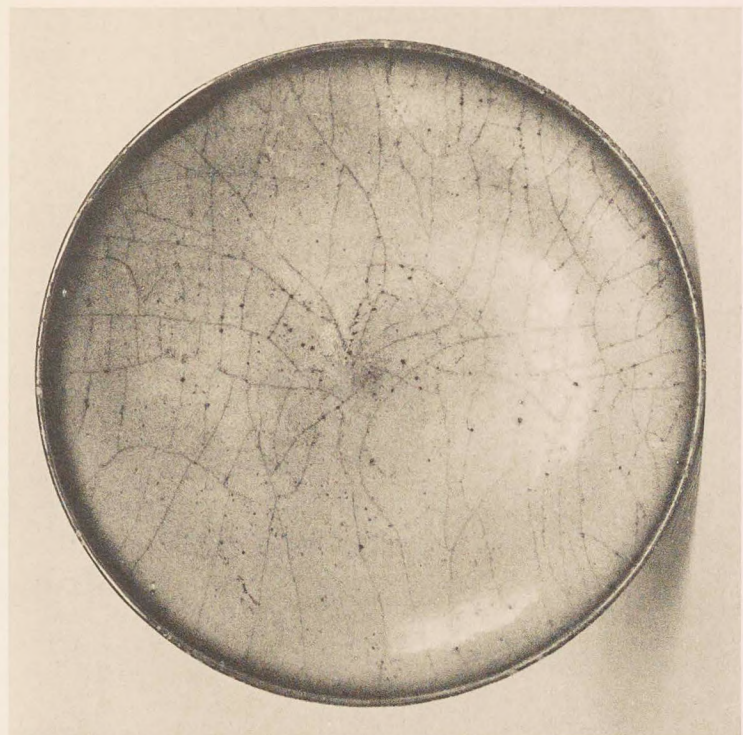


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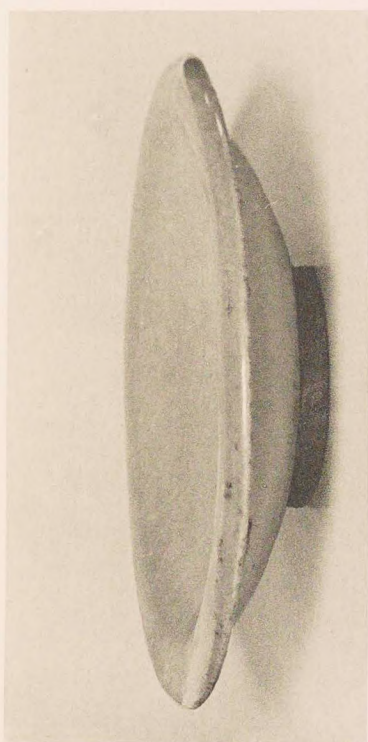




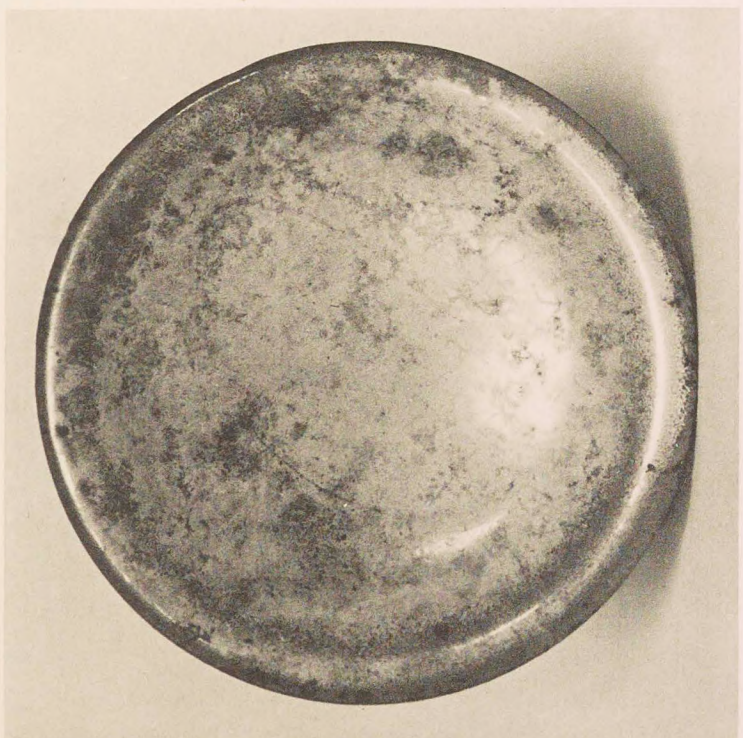




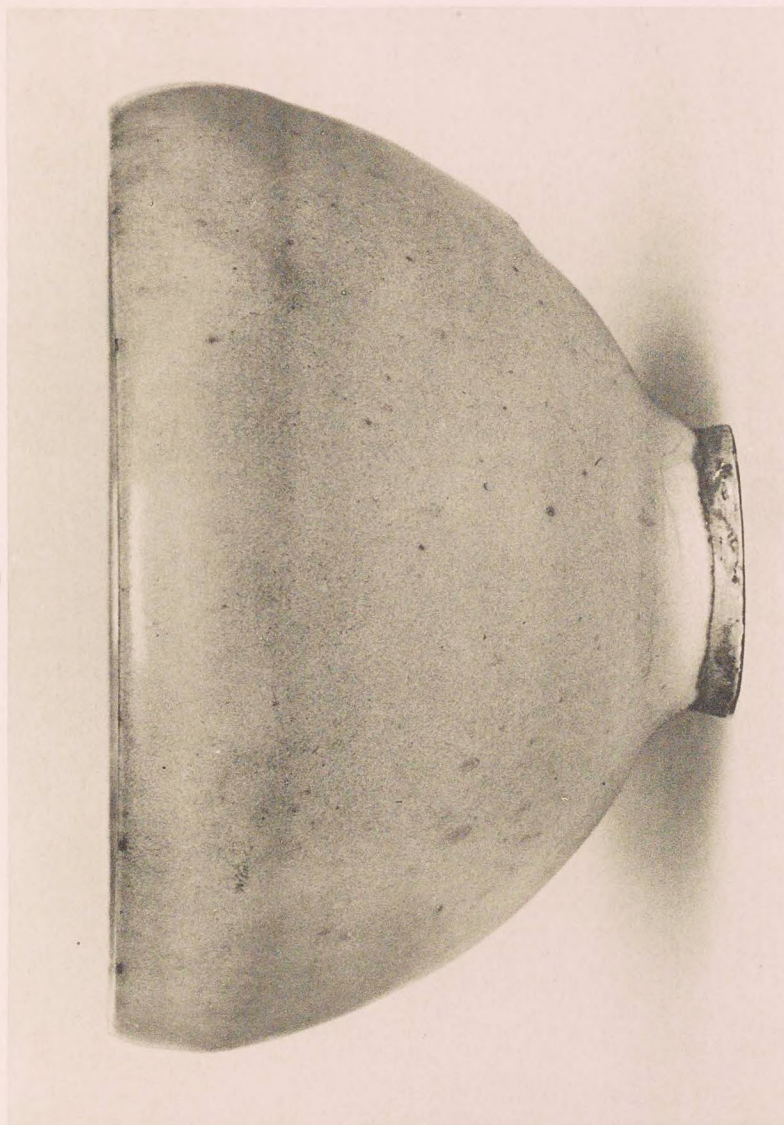
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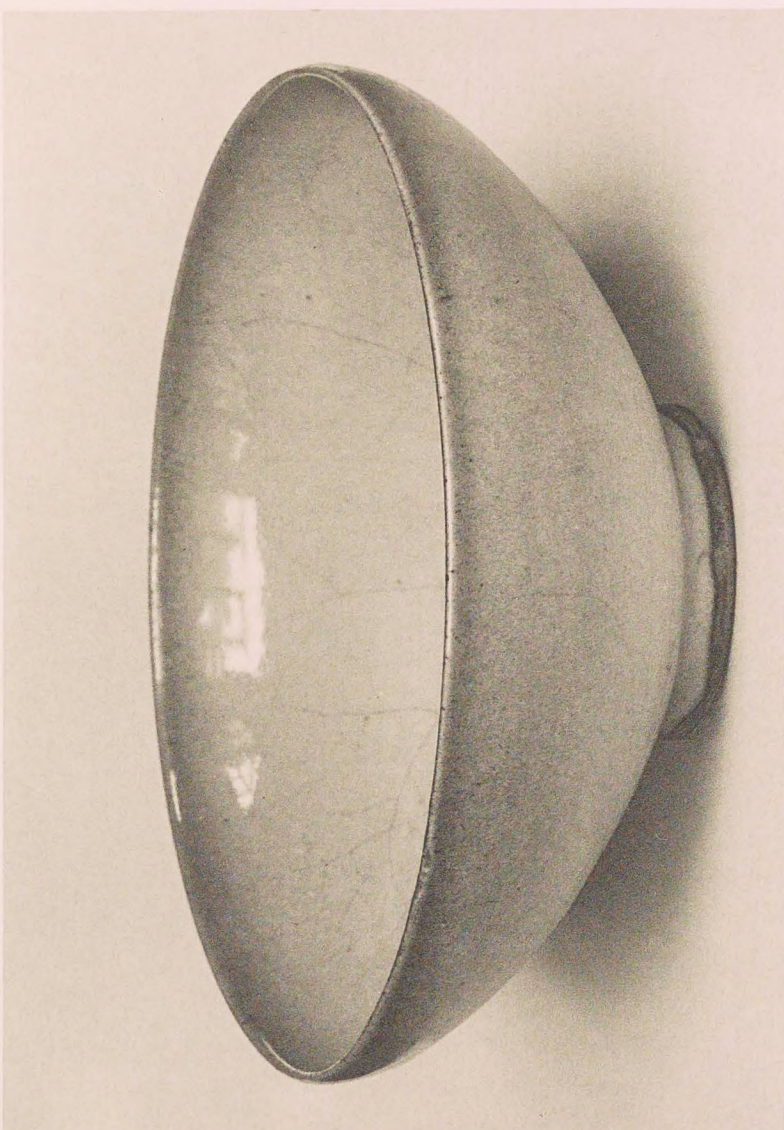
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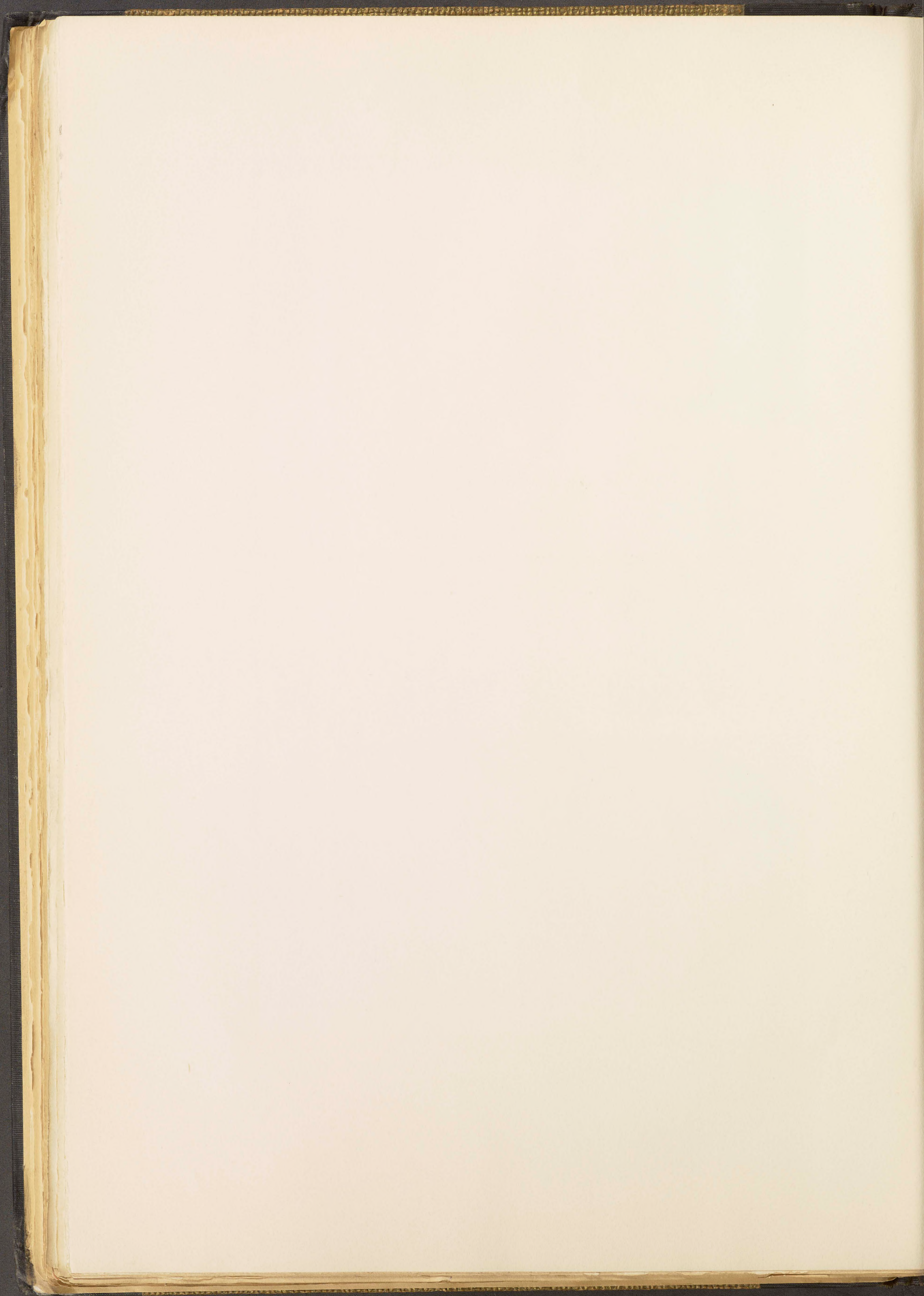


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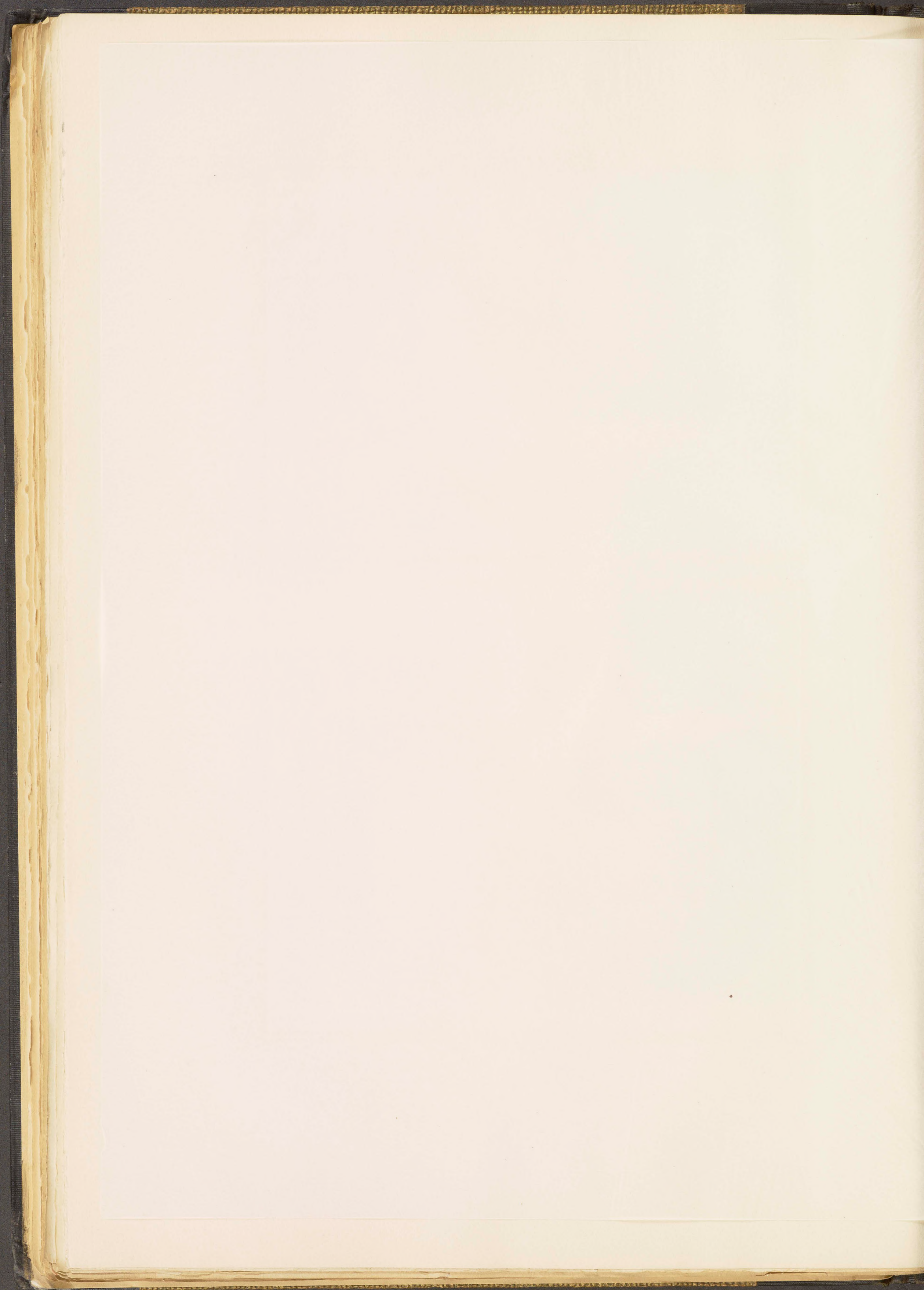


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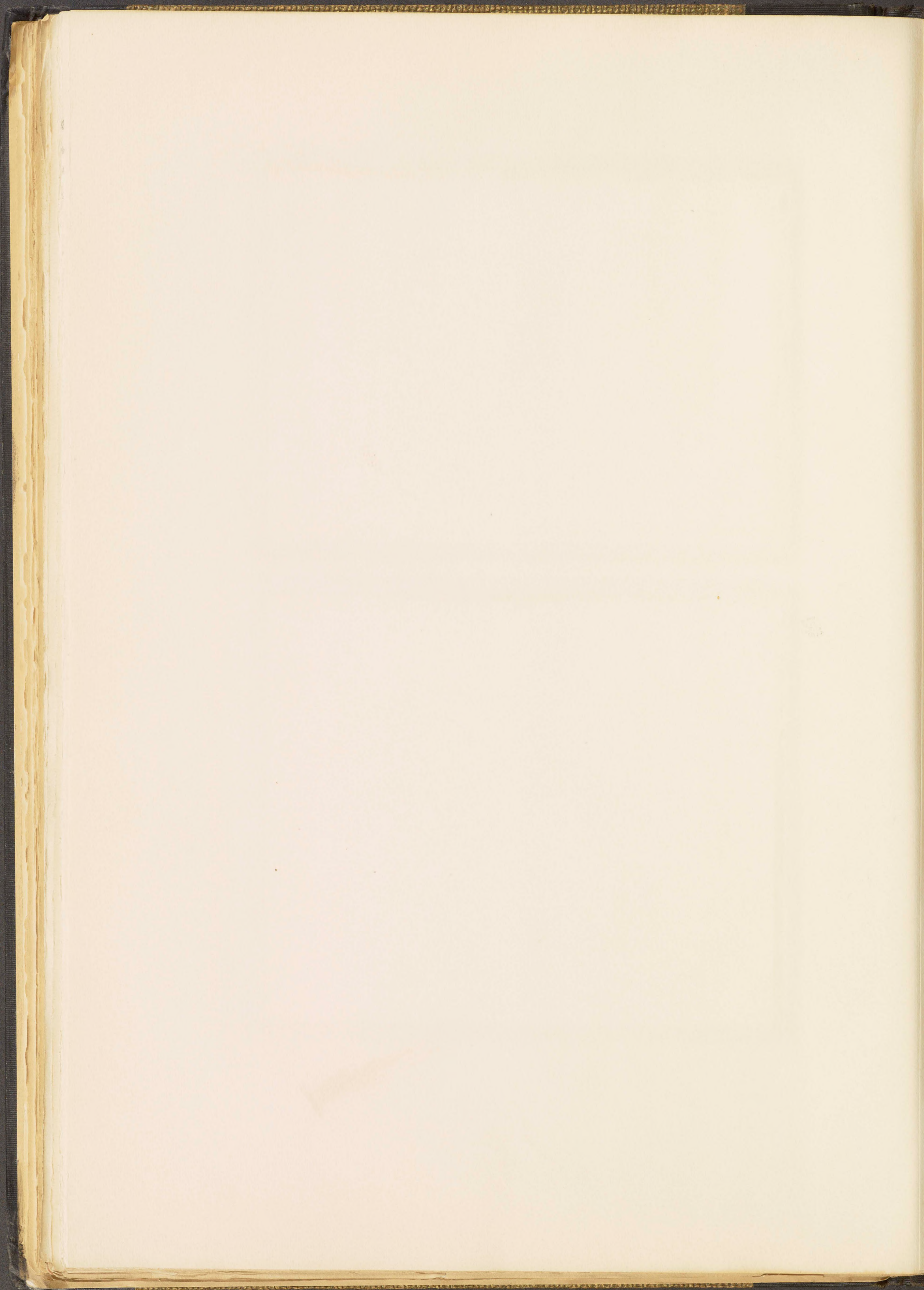


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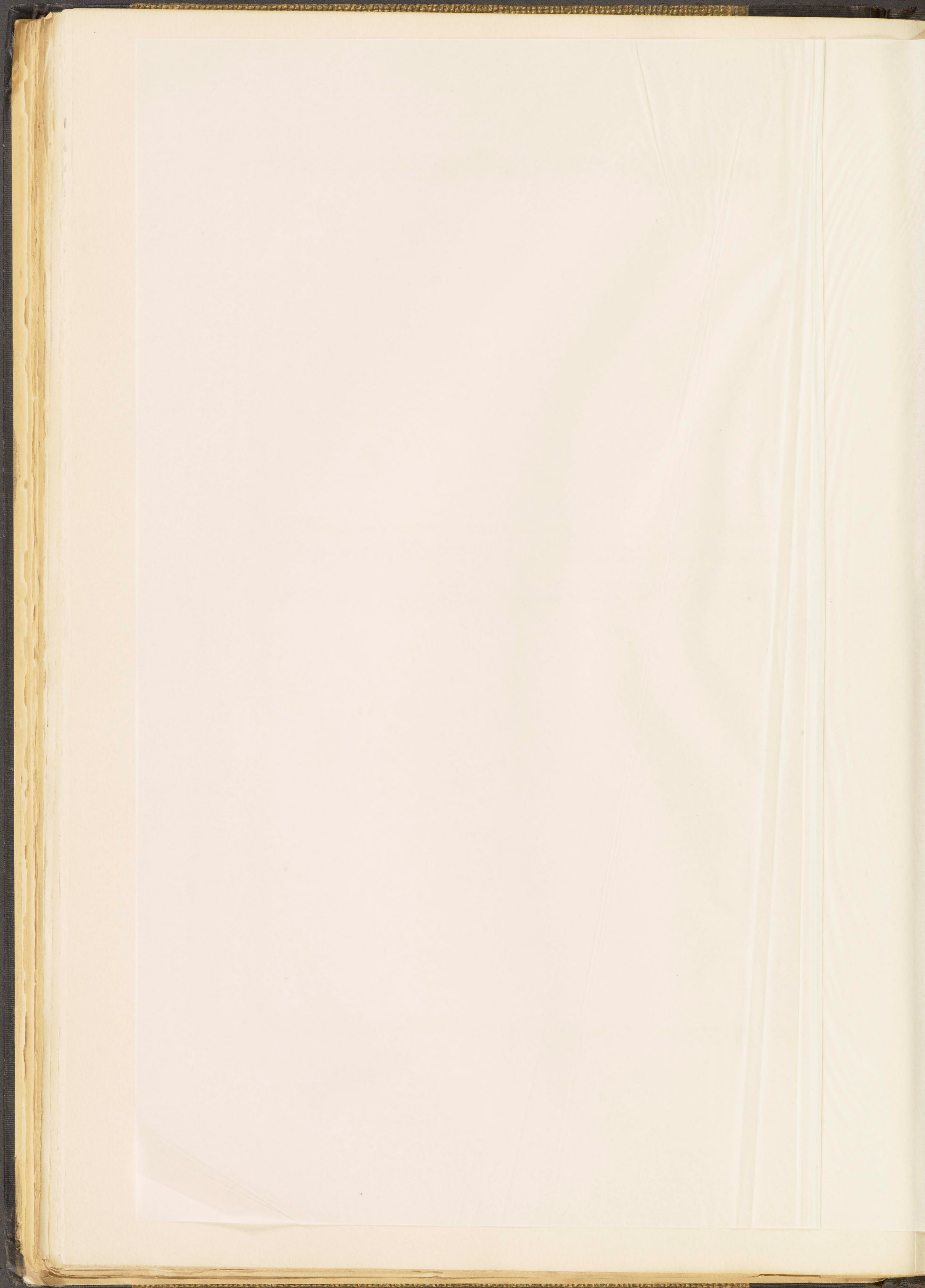


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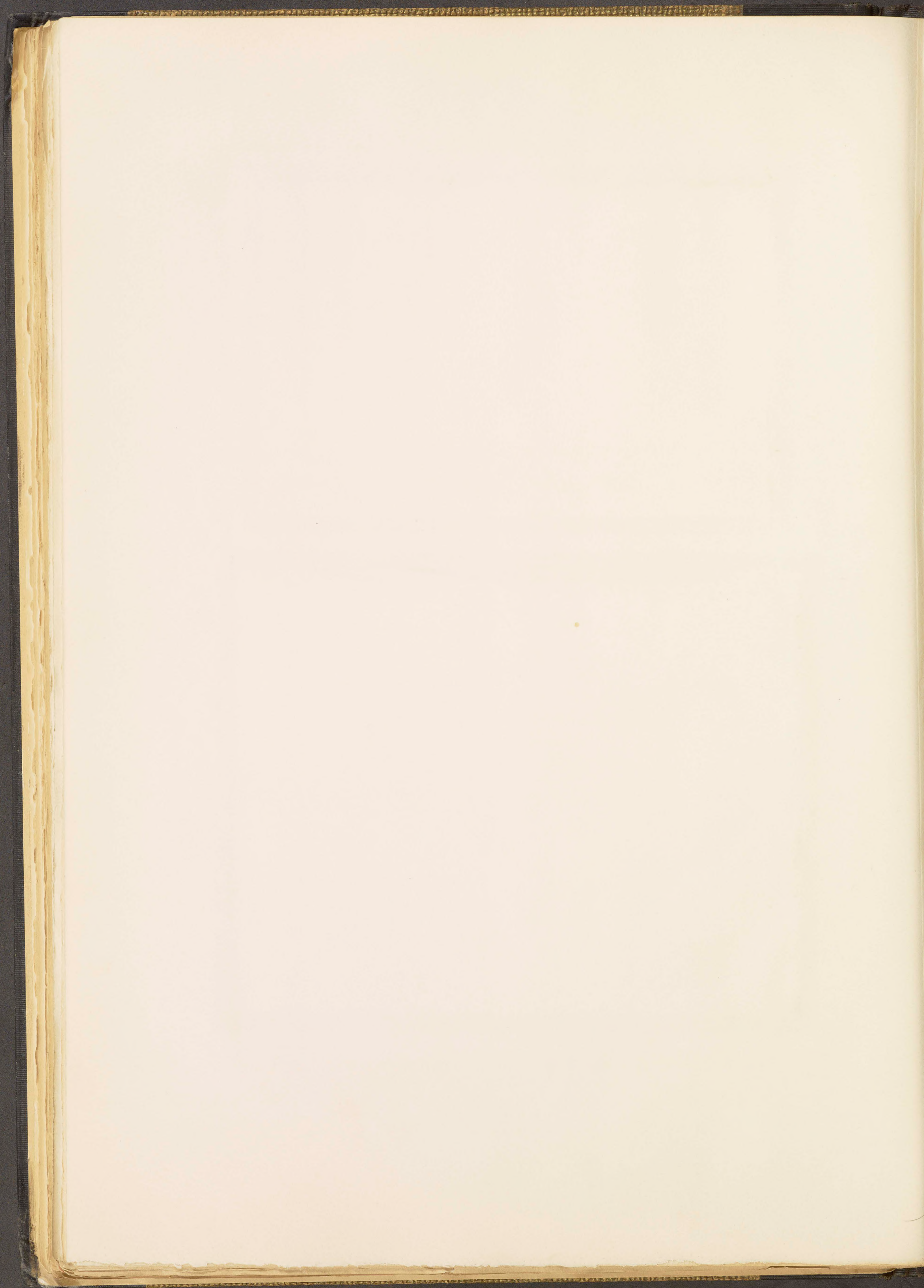


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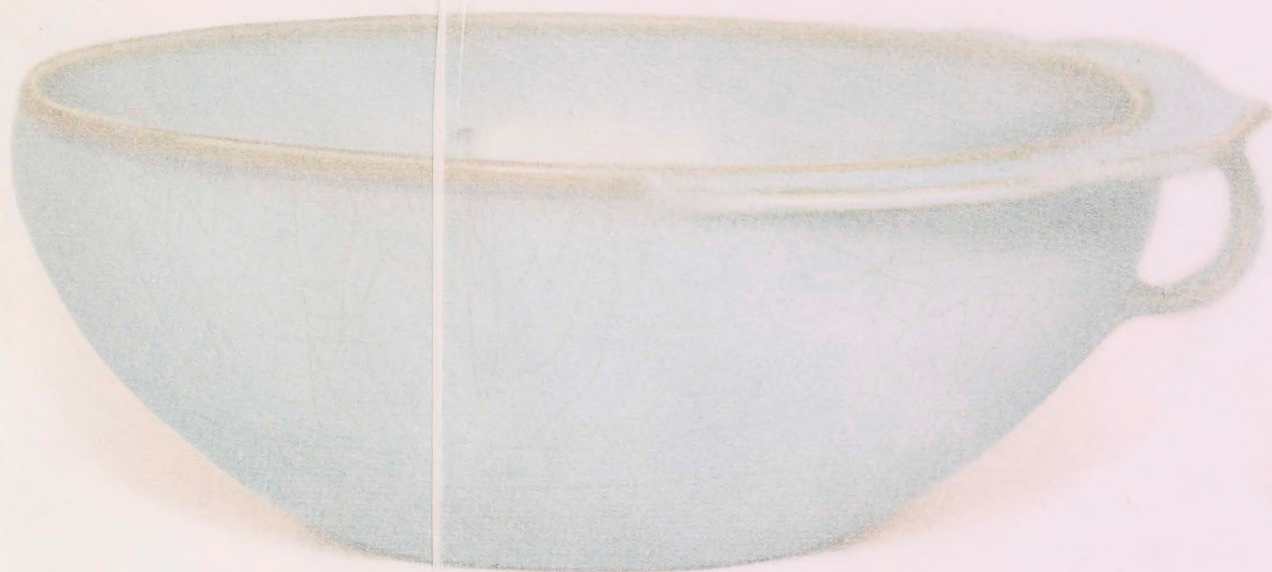


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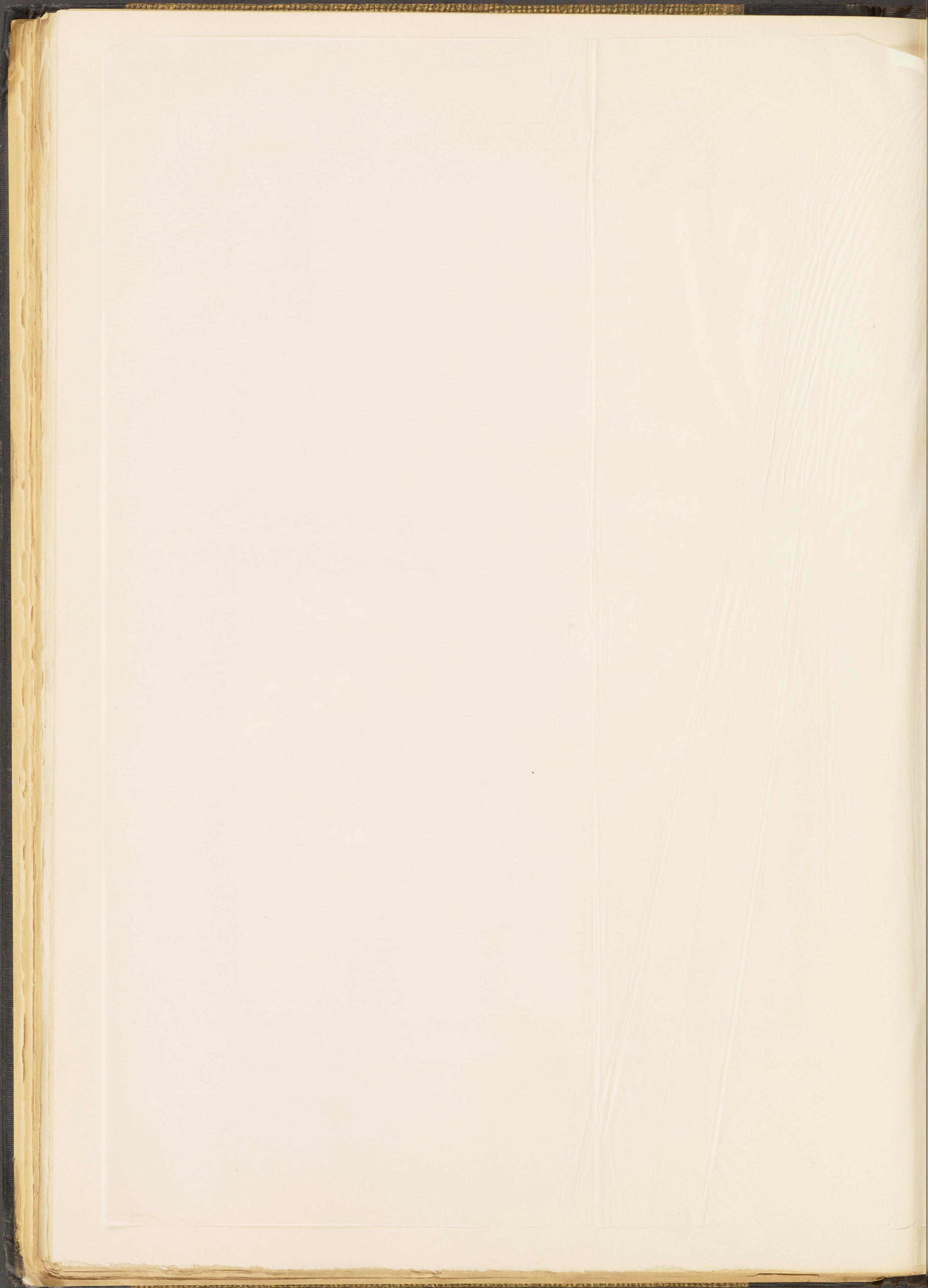


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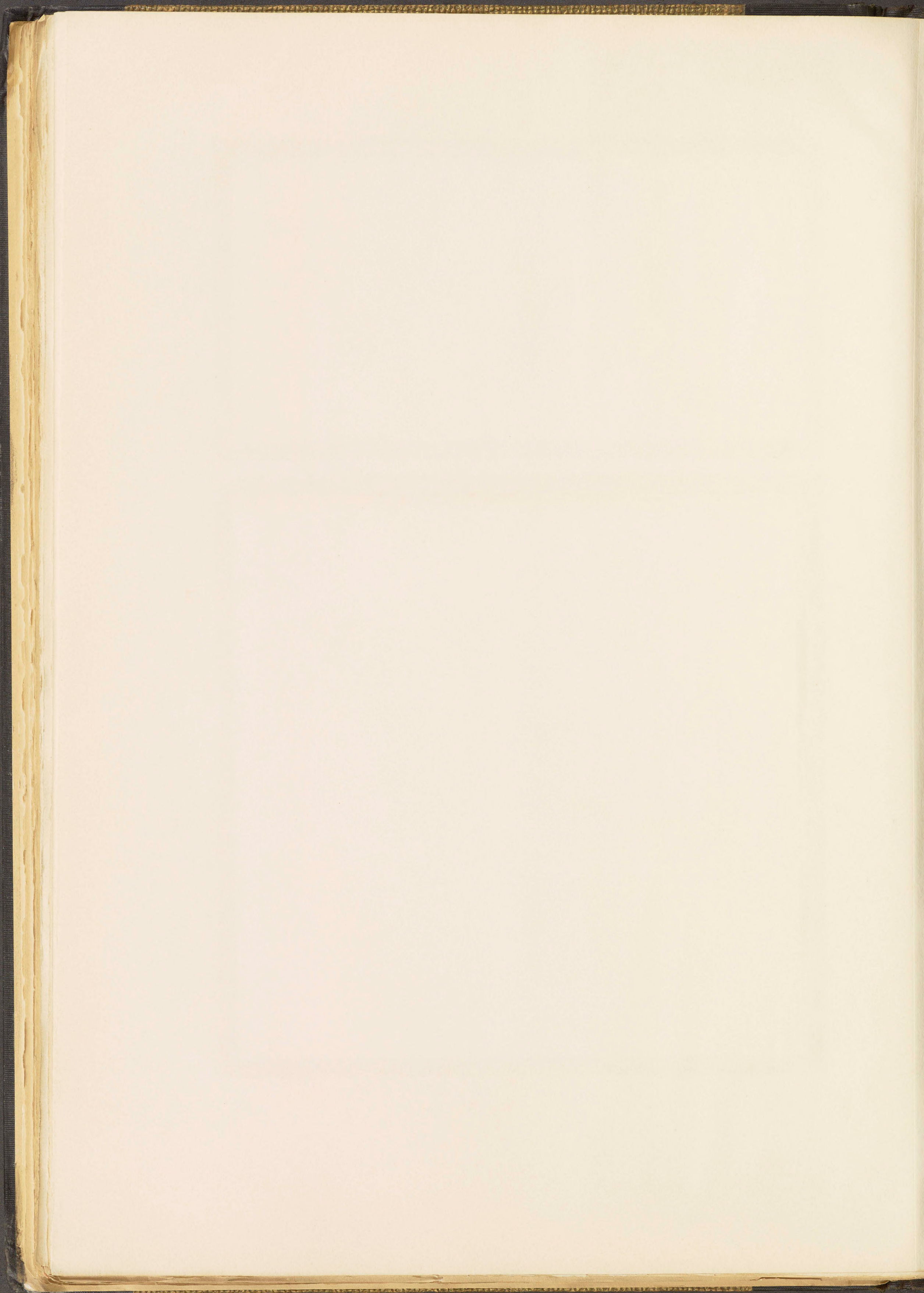


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B 94

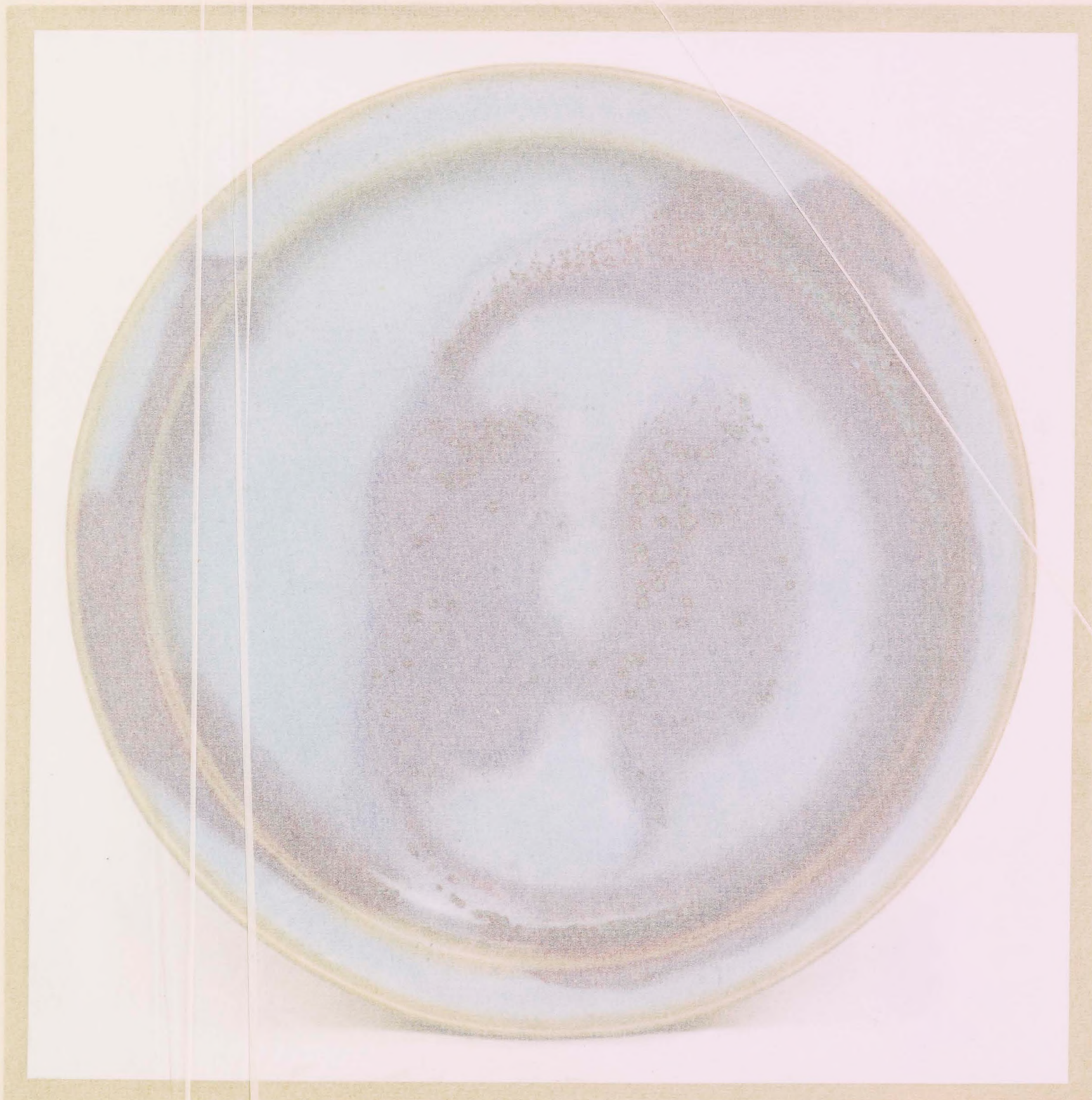






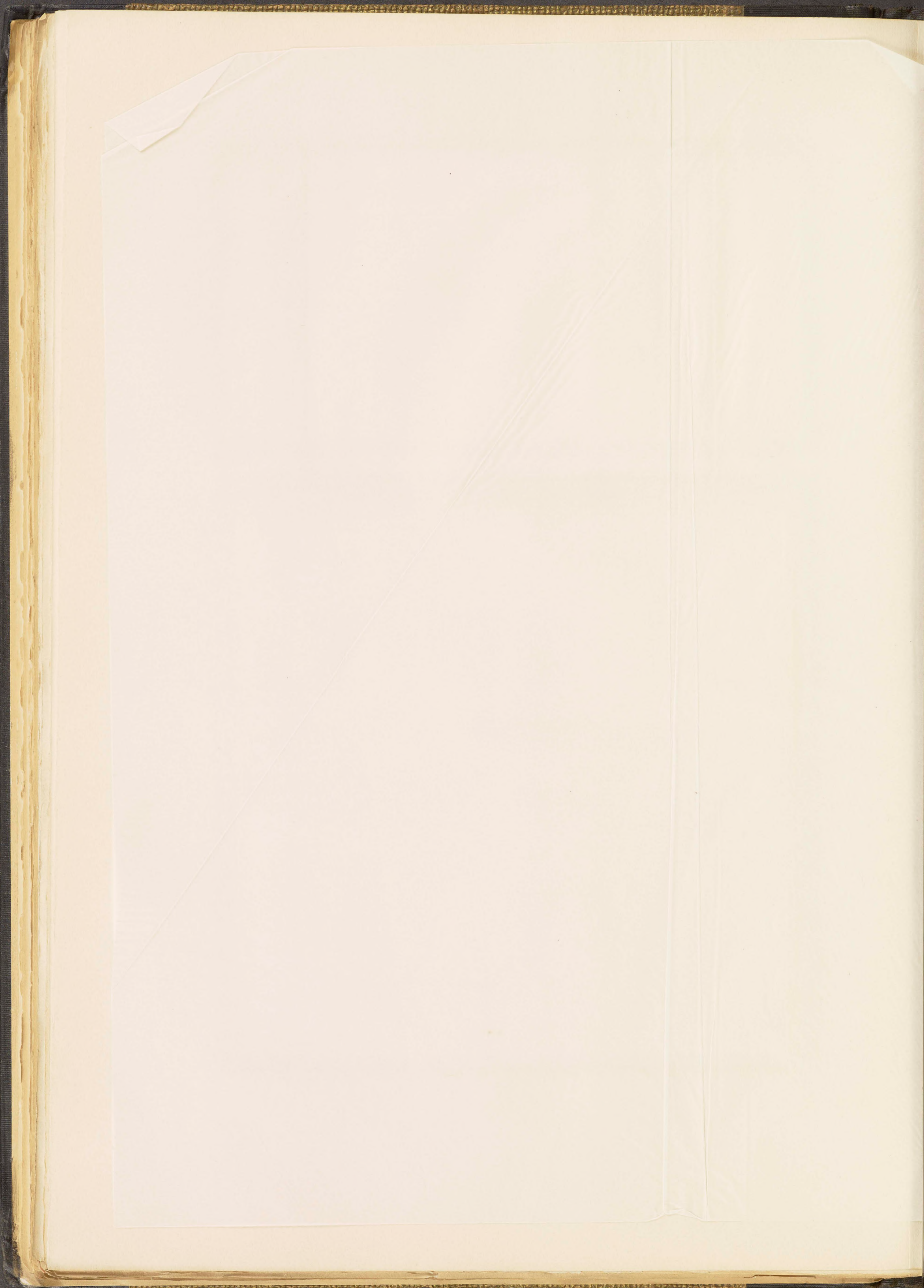


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B 93







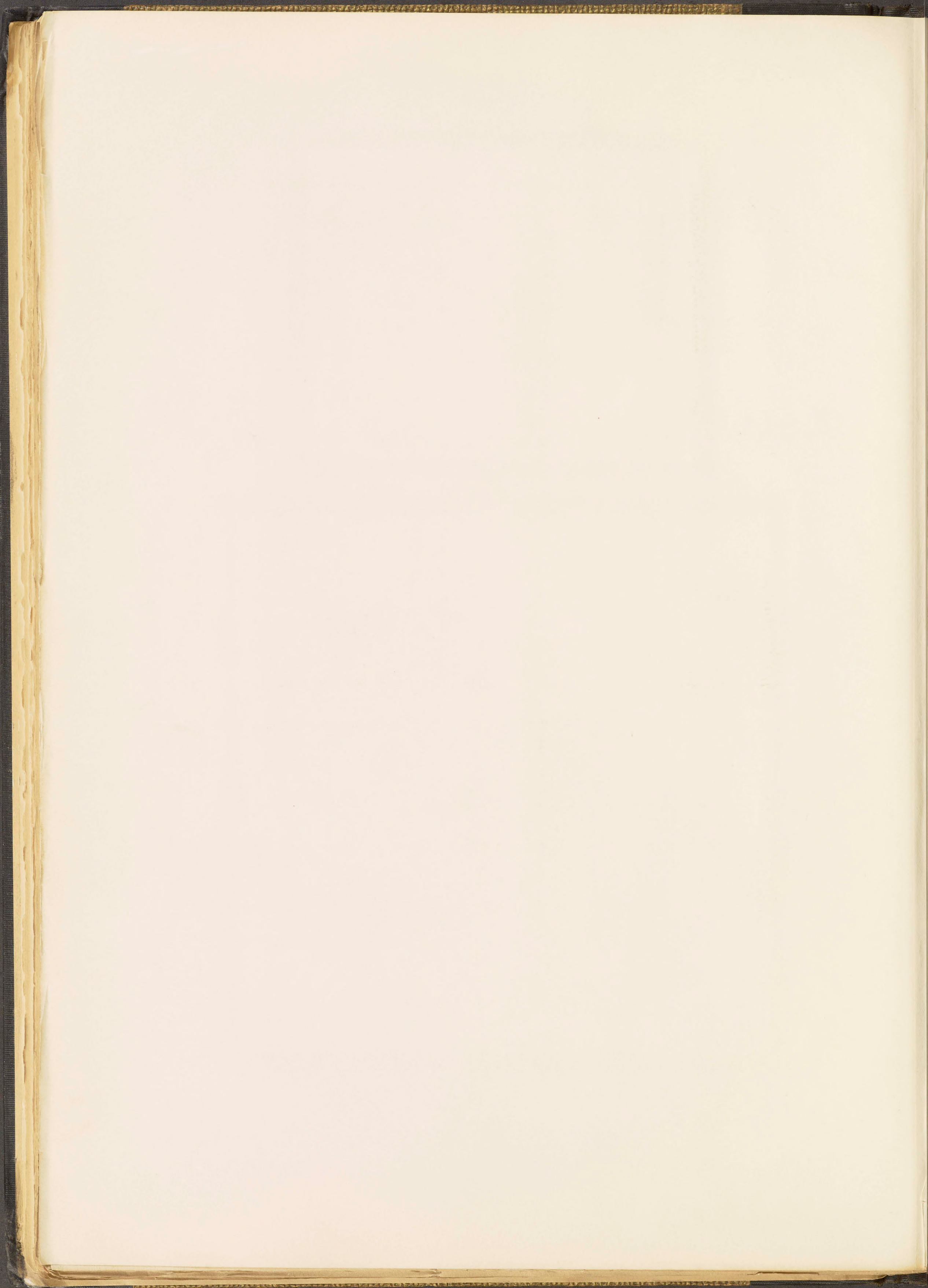


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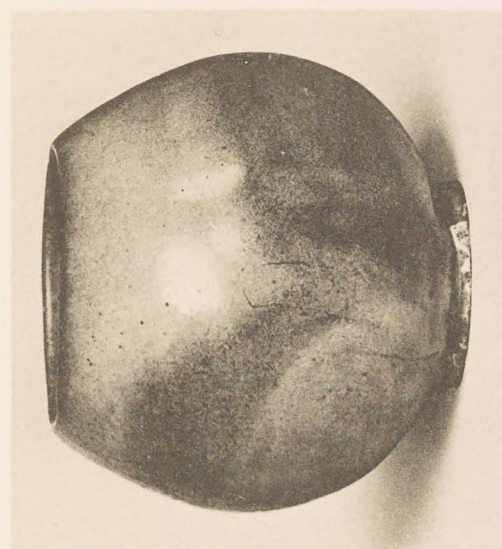


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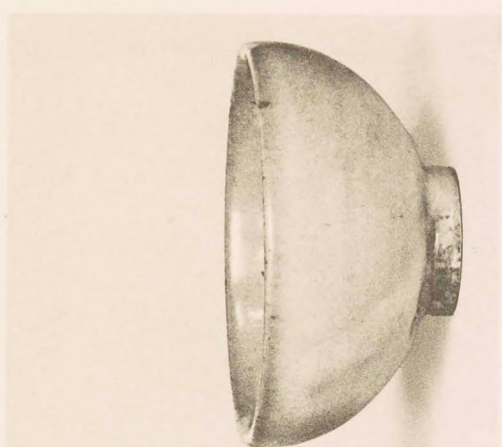




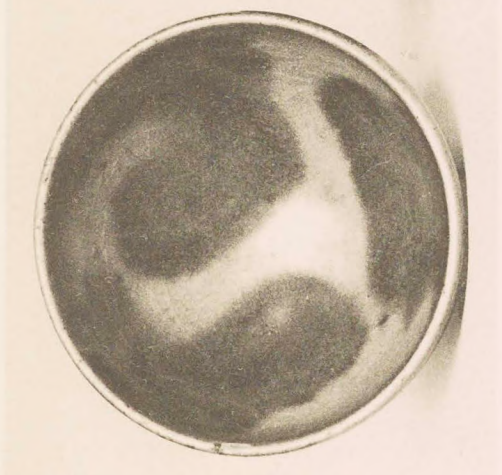




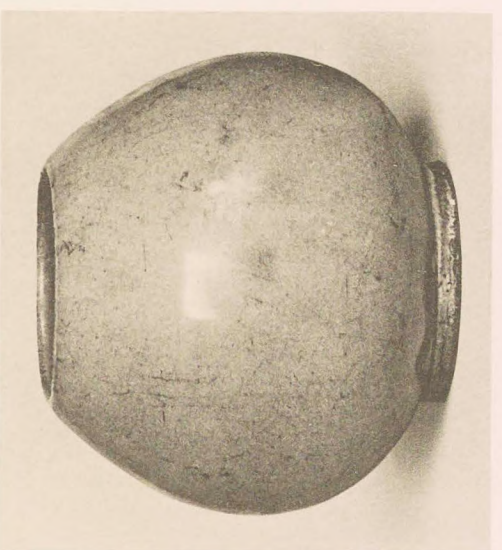
B 89



B 82



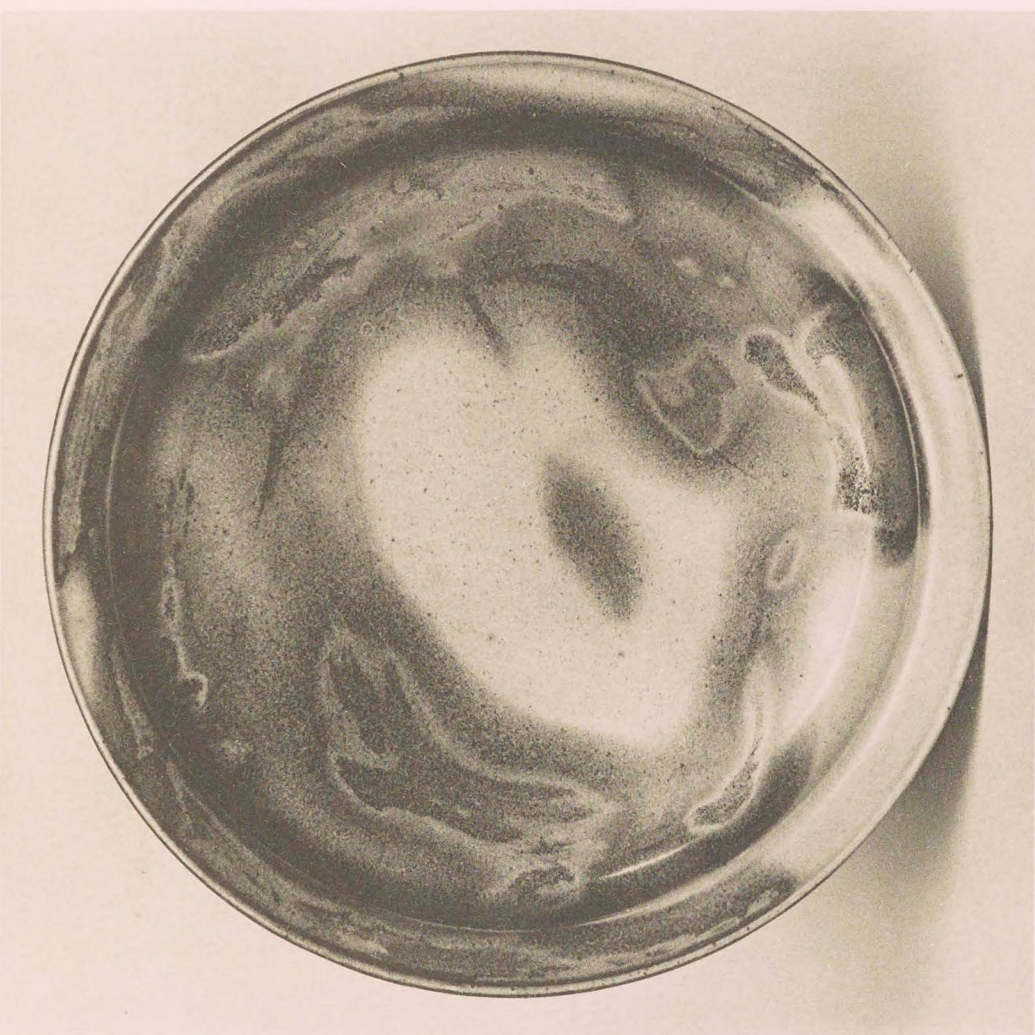
B 81



B 88

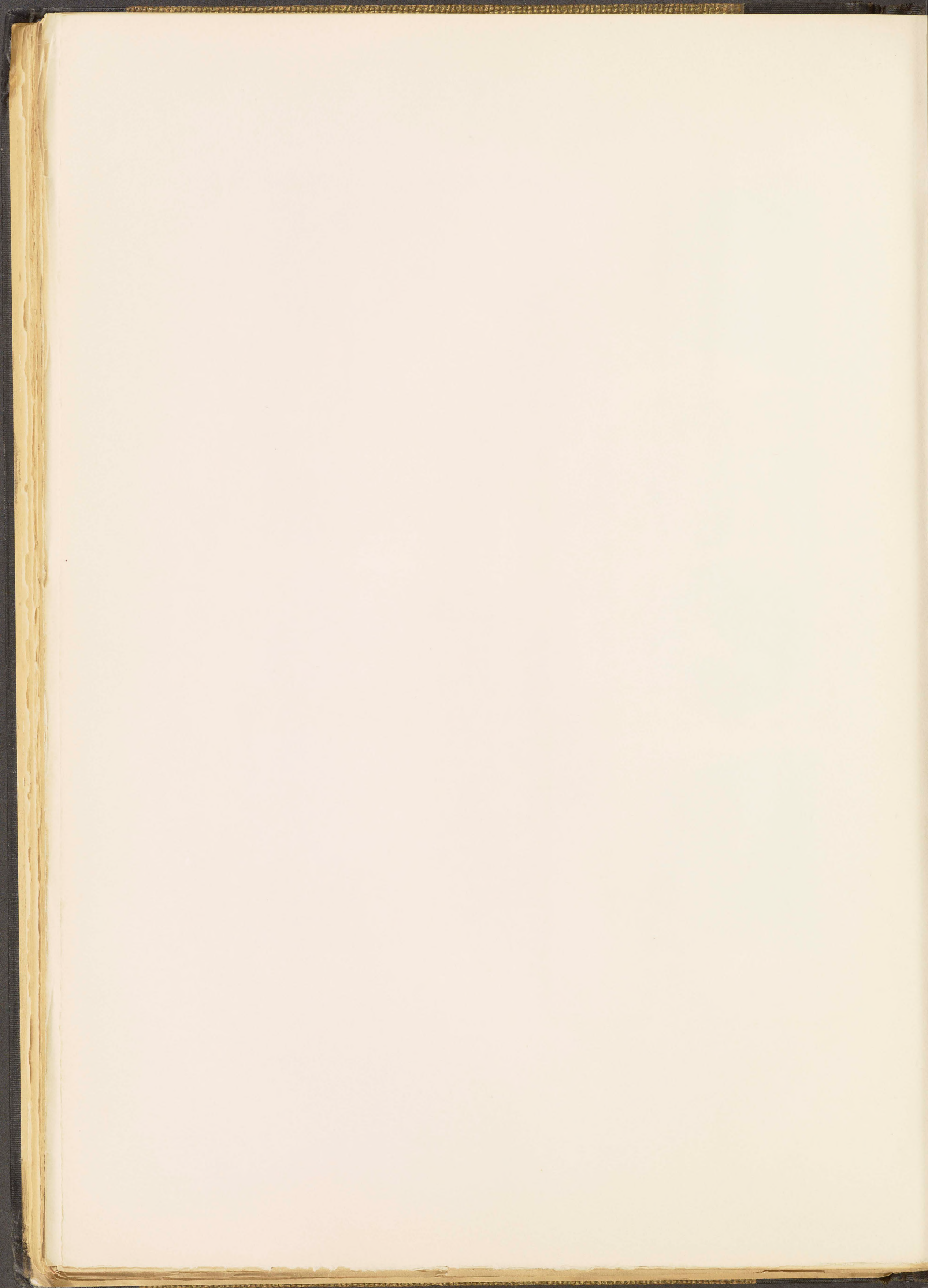


B 100



B 90









B 86



B 85



B 83



B 84

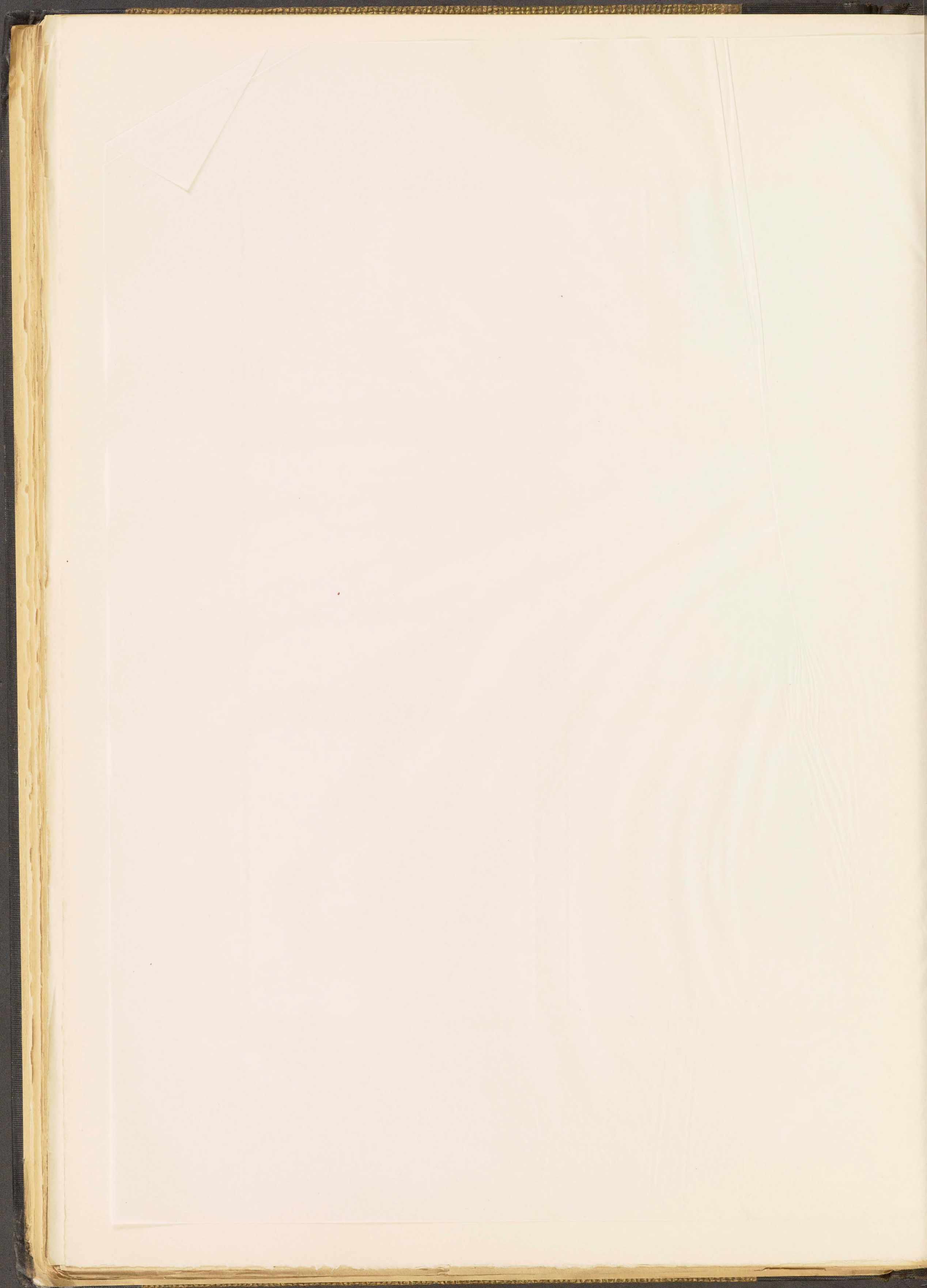


B 87



B 85









B 86



B 95



B 83



B 84

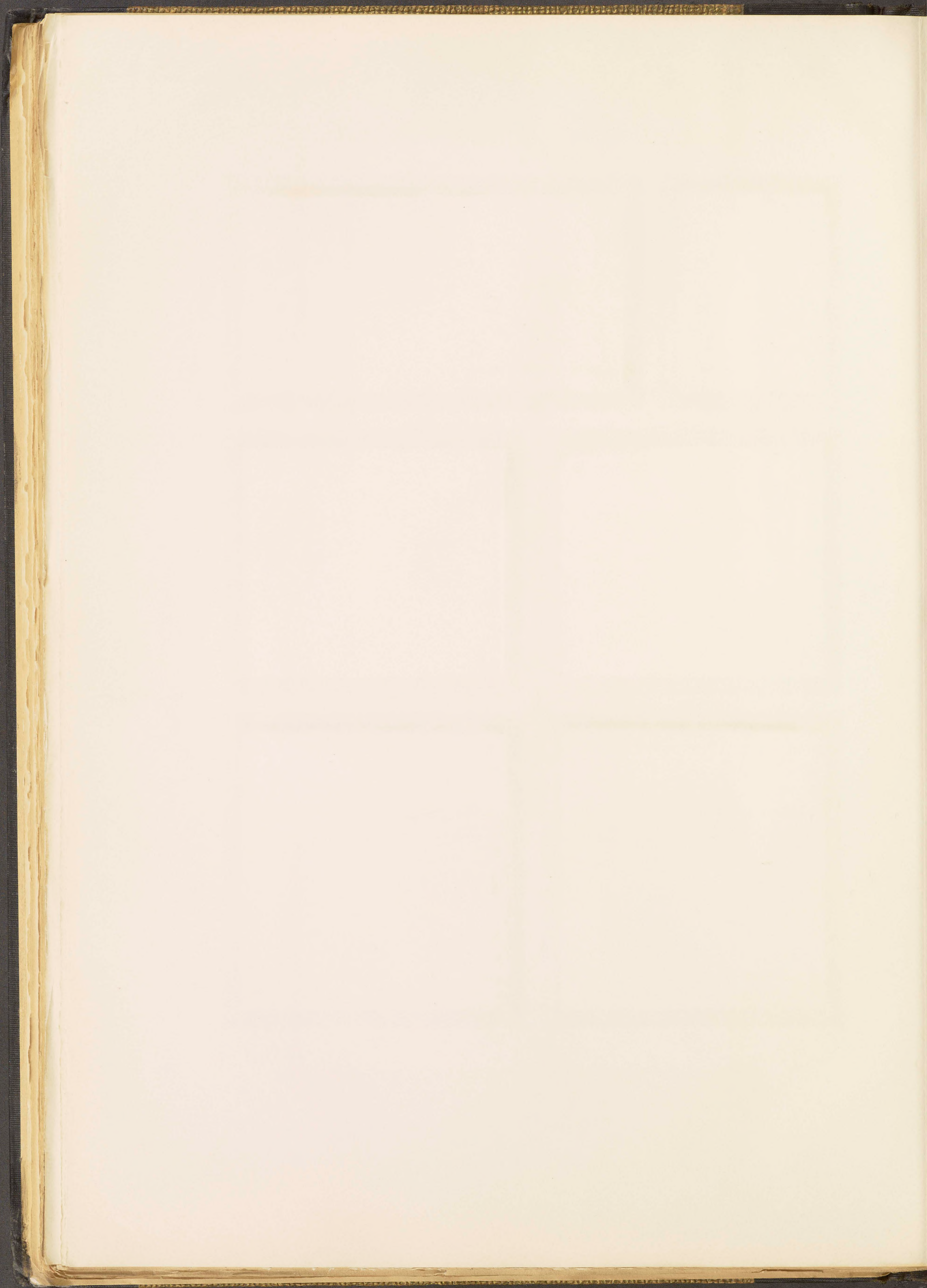


B 87

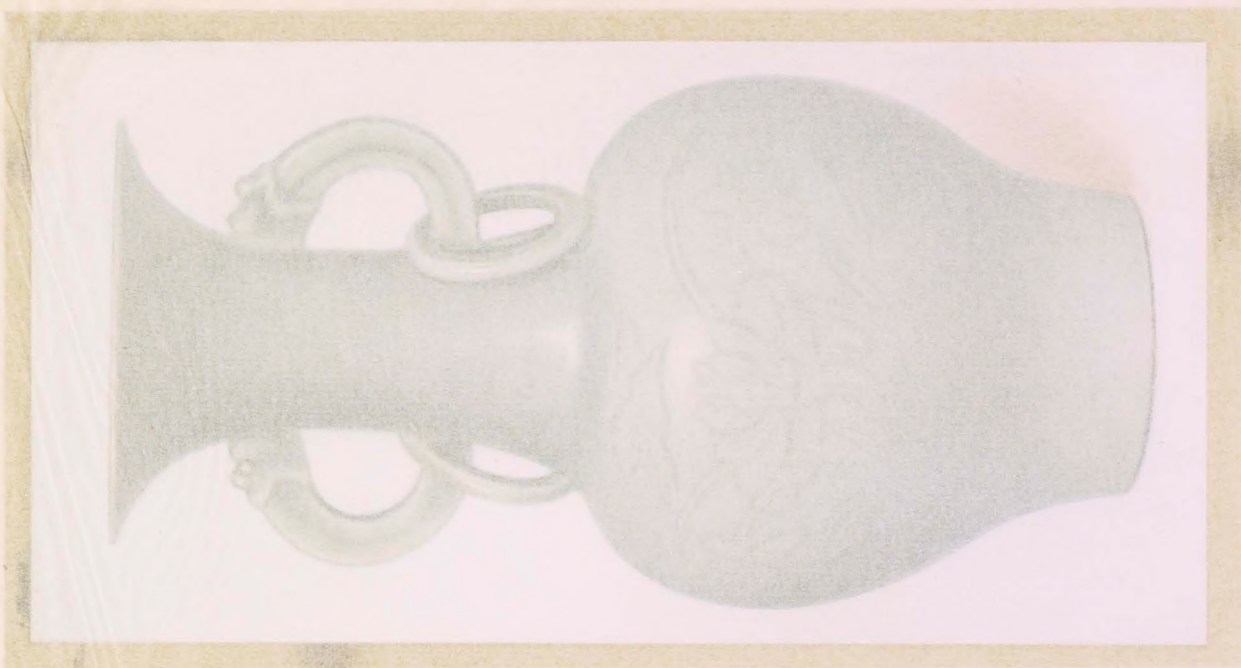


B 85





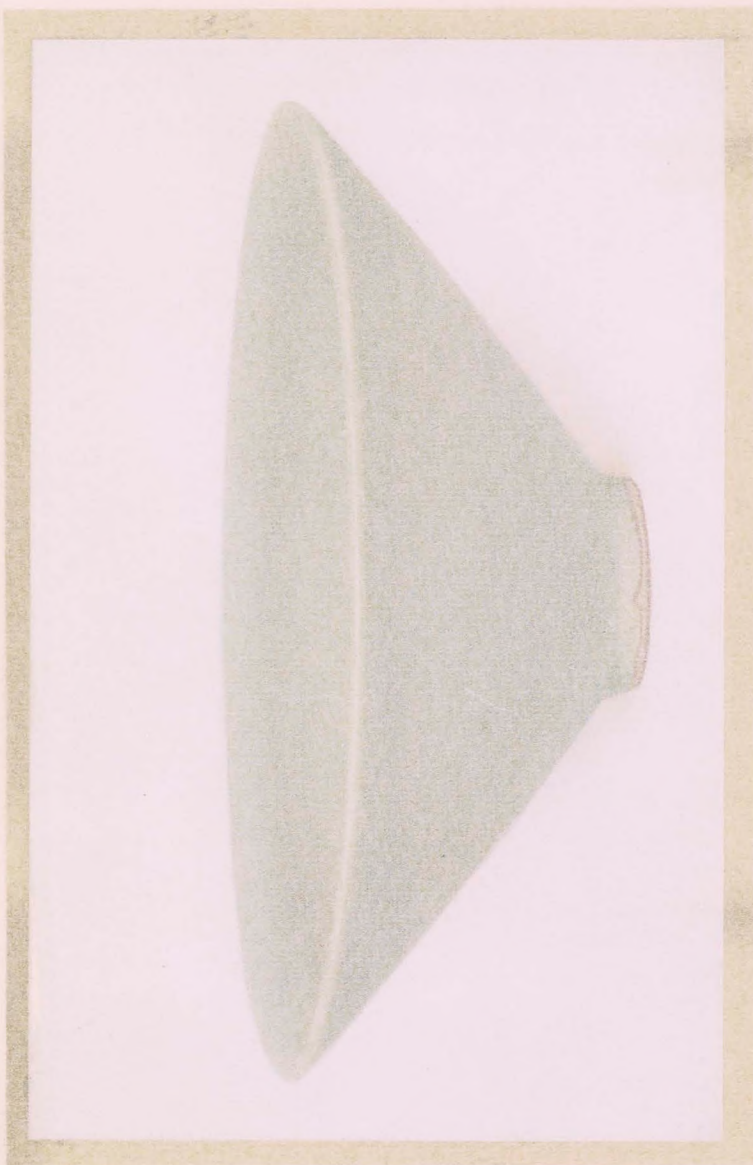




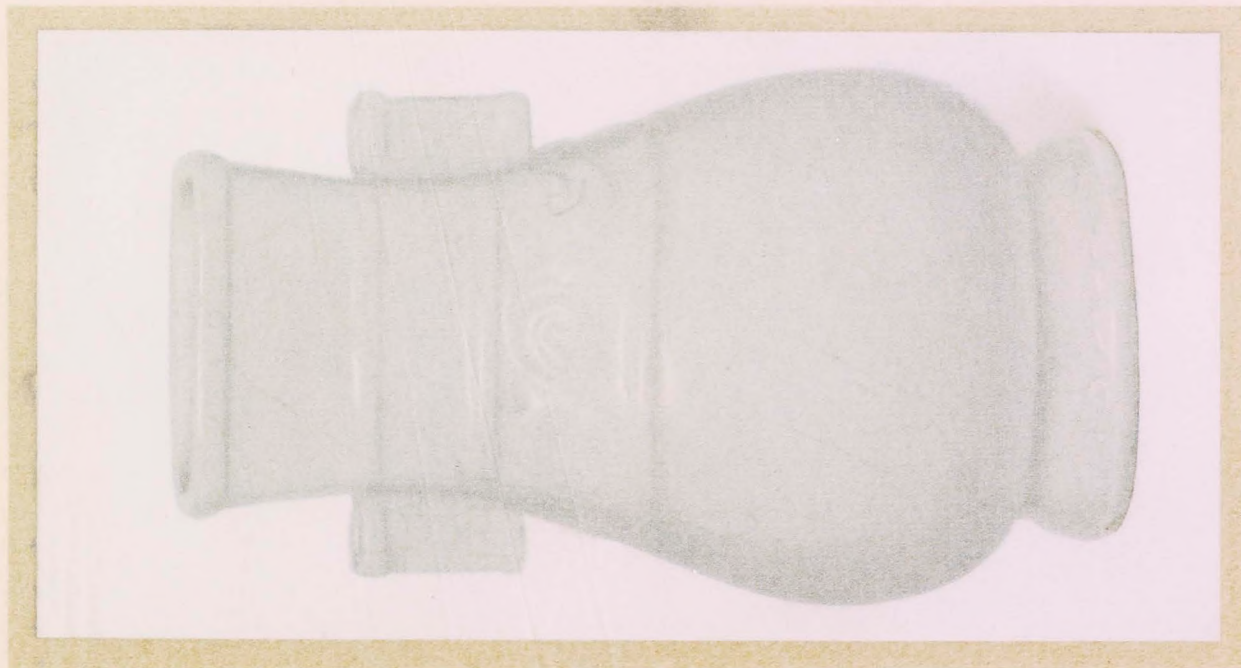
B 53



B 71

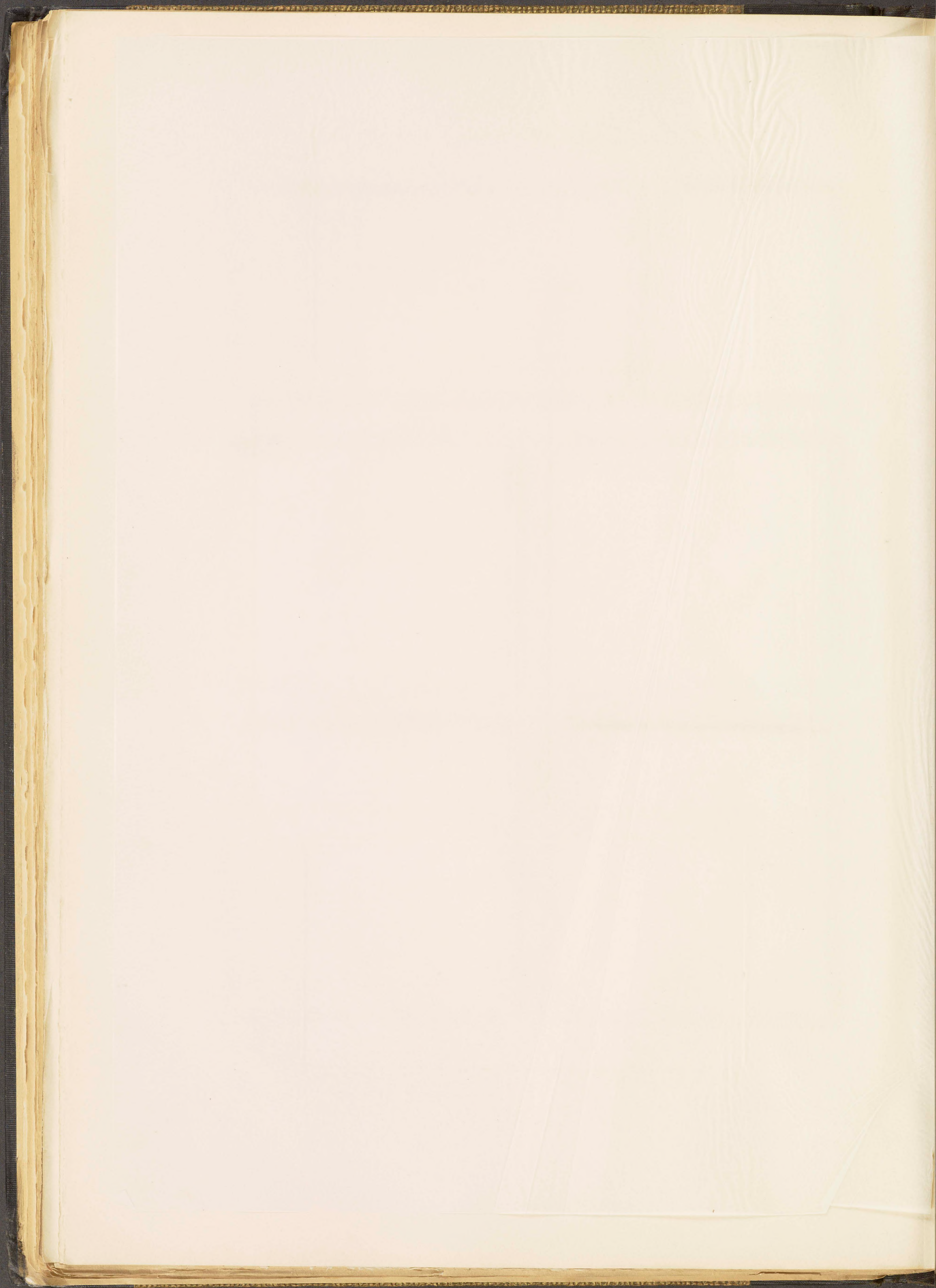


B 124



B 66









B 53



B 71

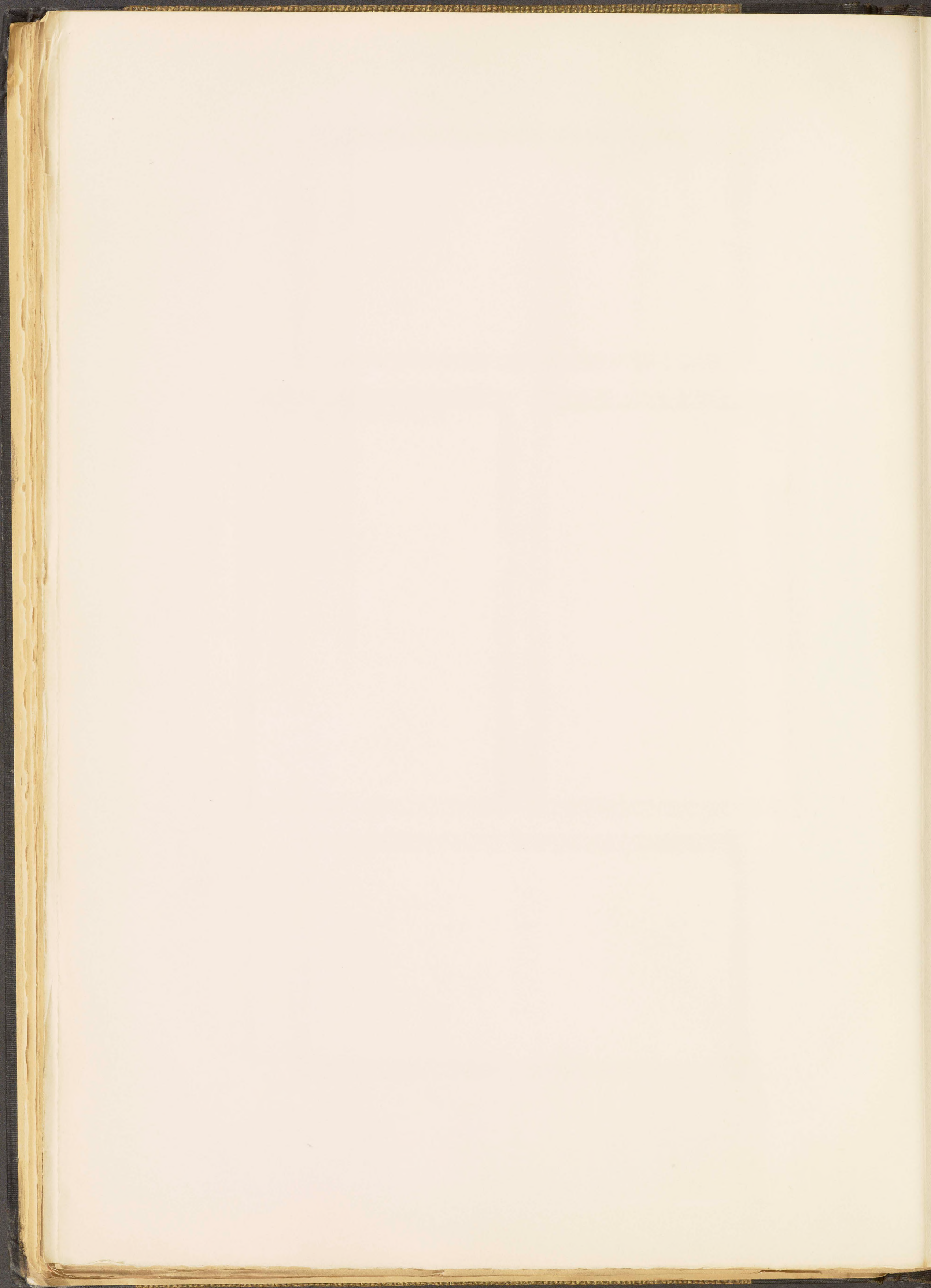


B 124



B 66







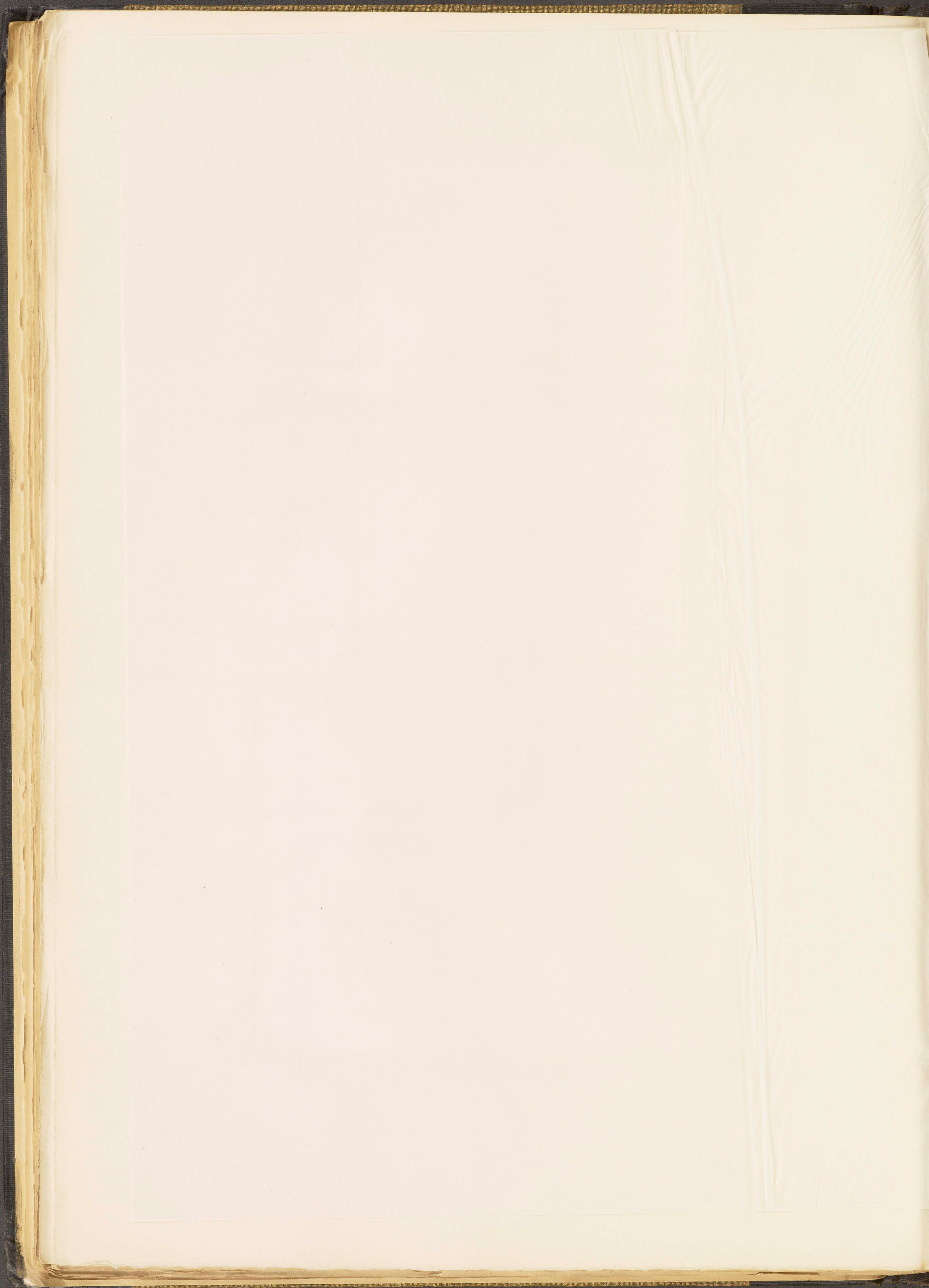


B. 10



B. 20







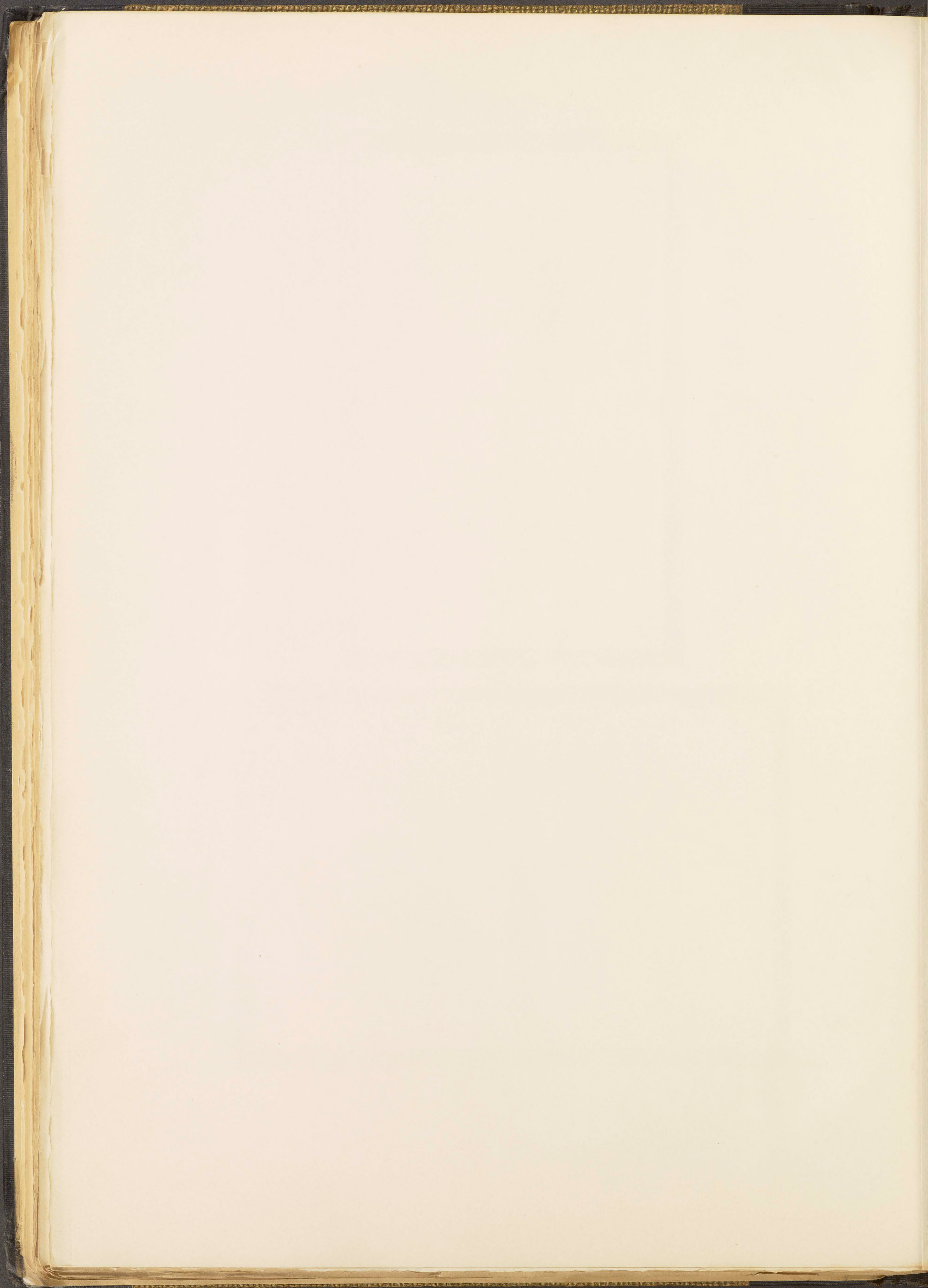


B 111

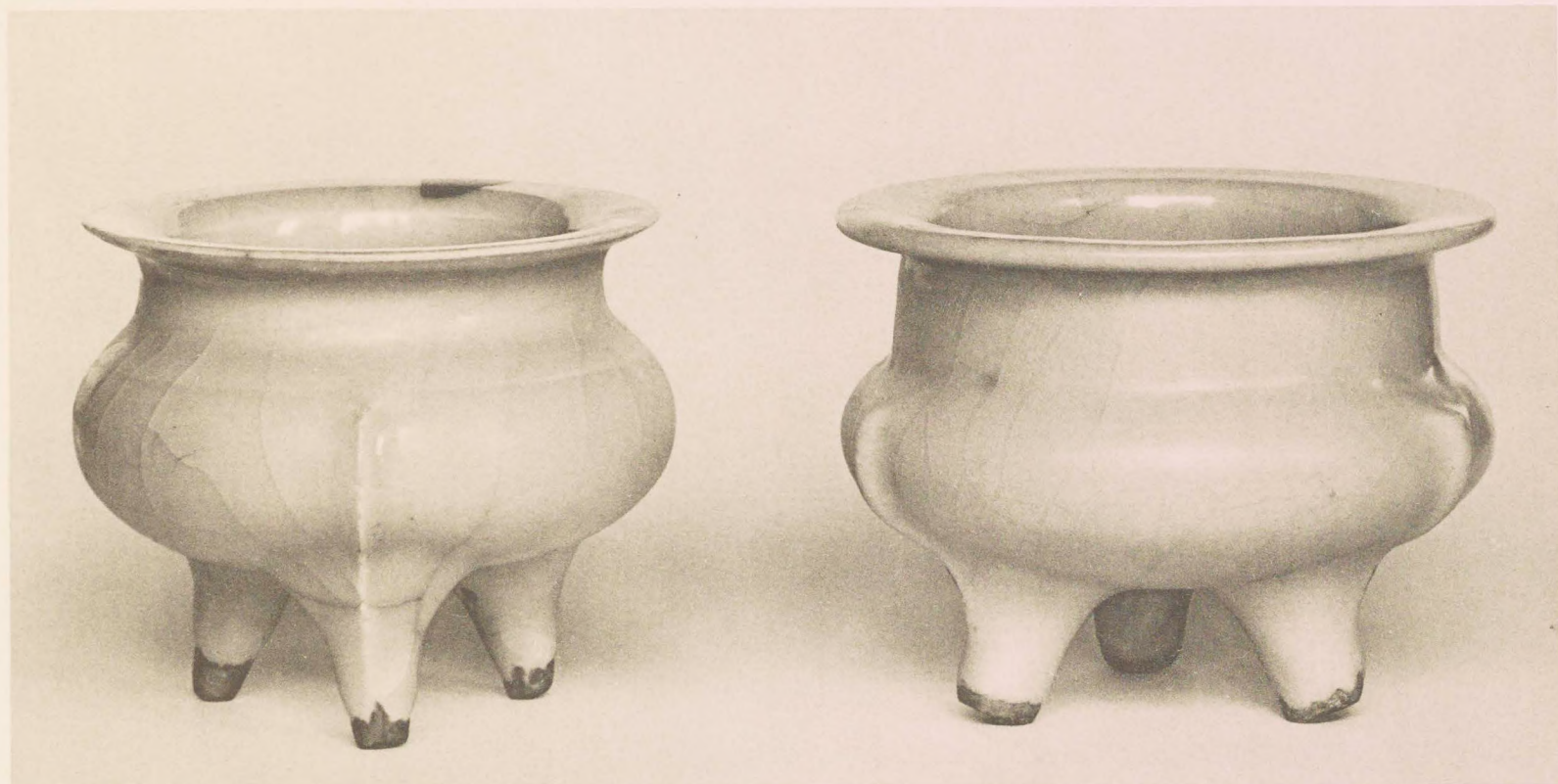


B 106









B 107

B 108

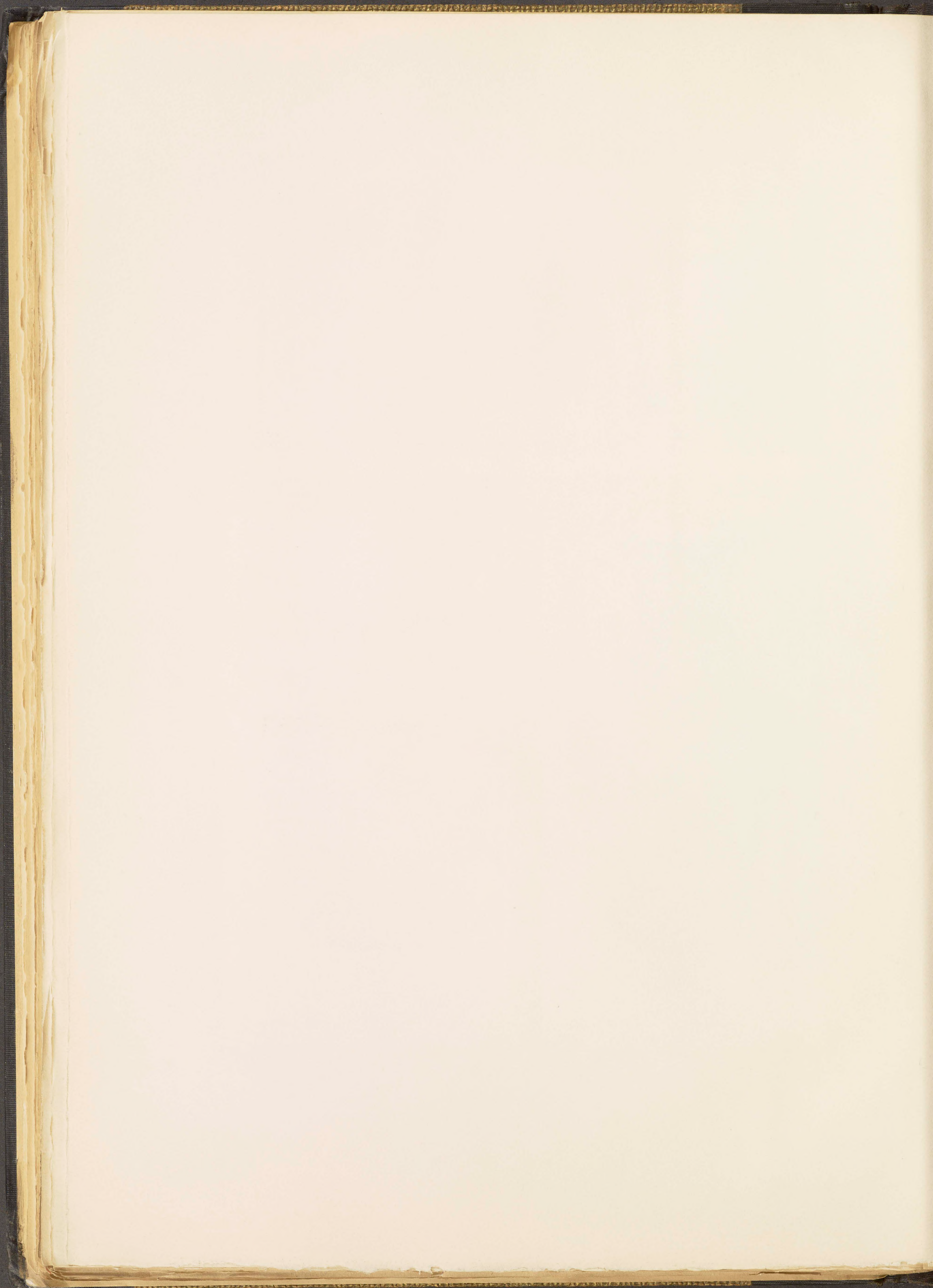


B 120



B 110









B 113

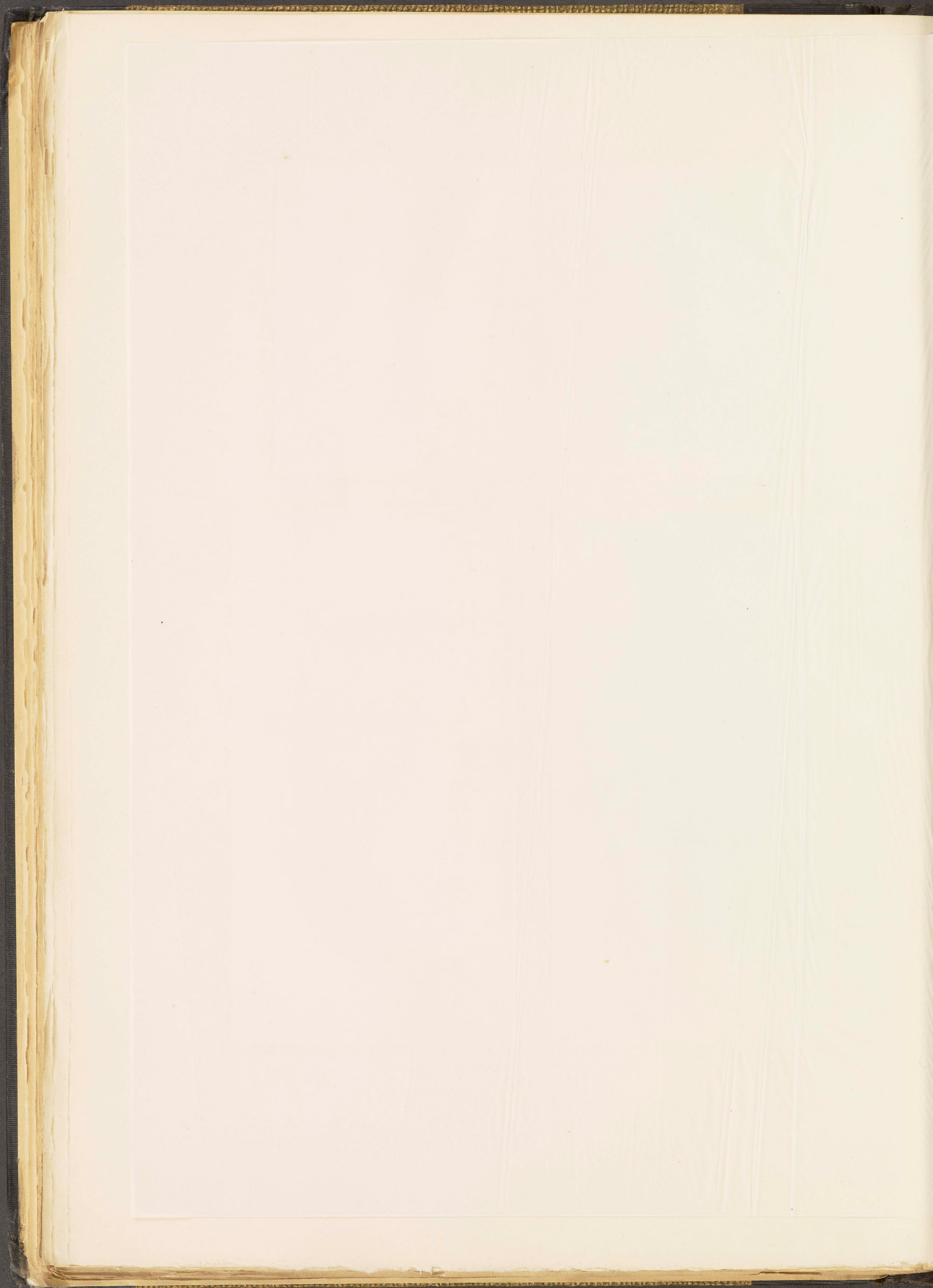


B 114



B 115









B 118

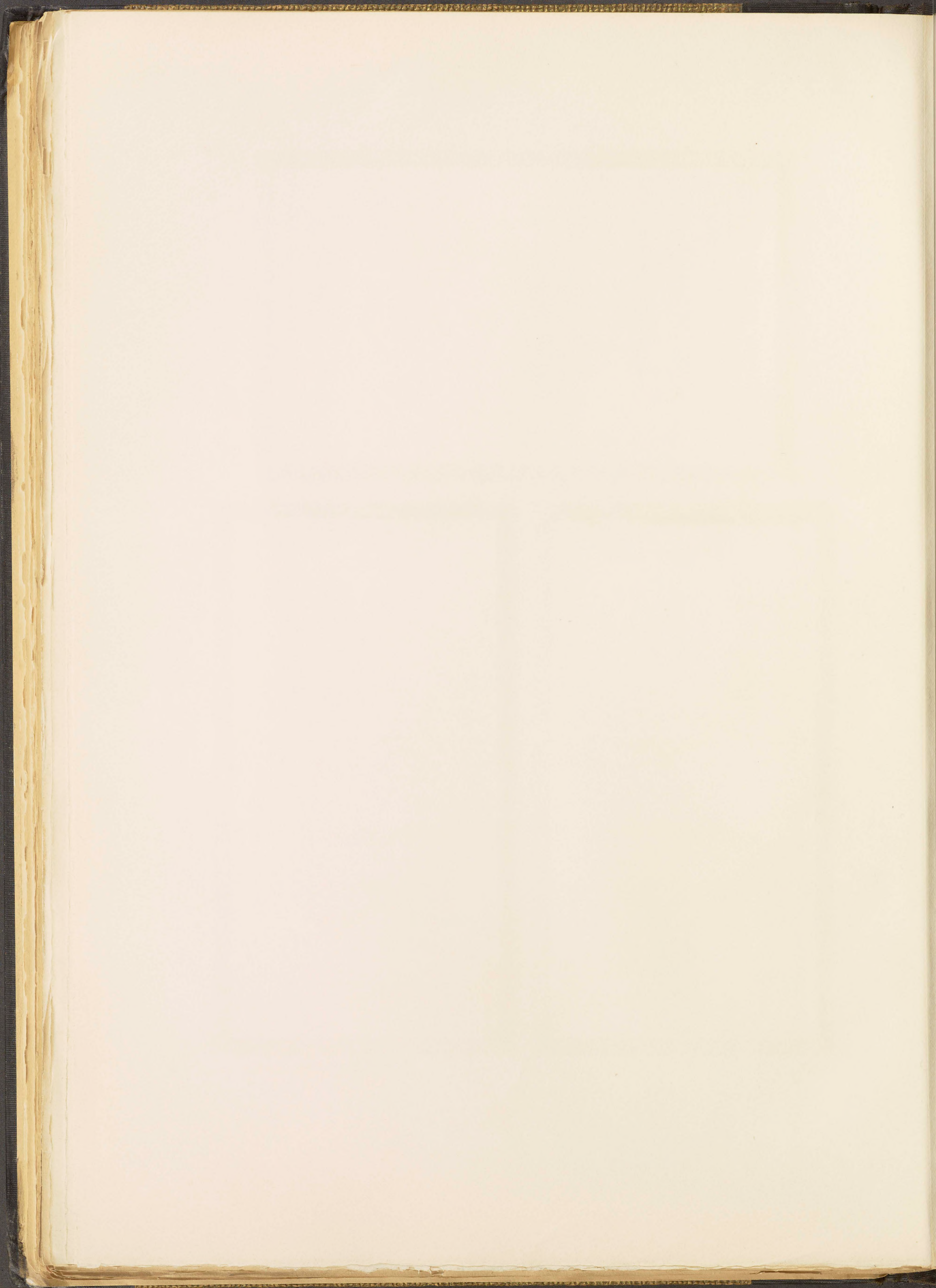


B 114



B 113





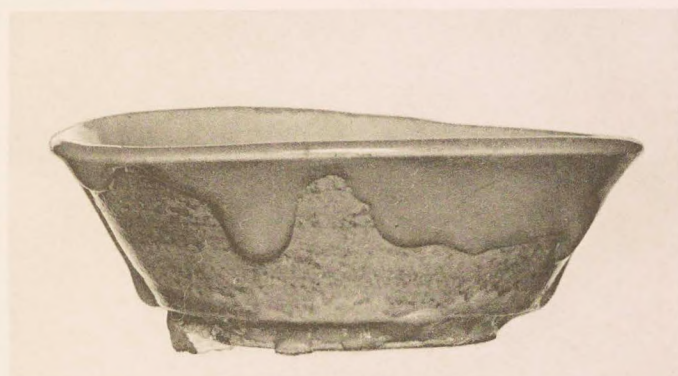




B 119



B 112



B 116



B 117



B 115

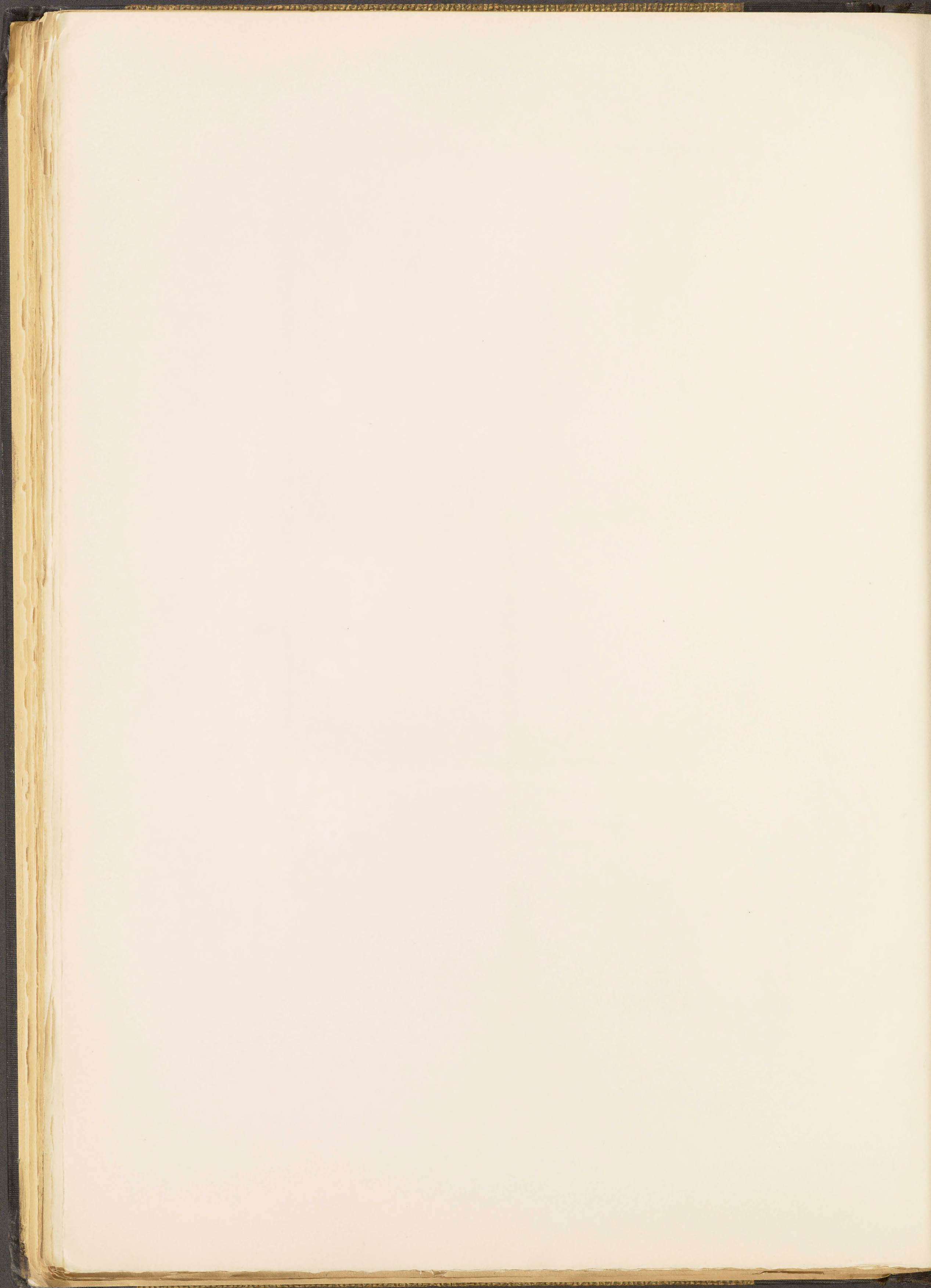


B 109



B 151







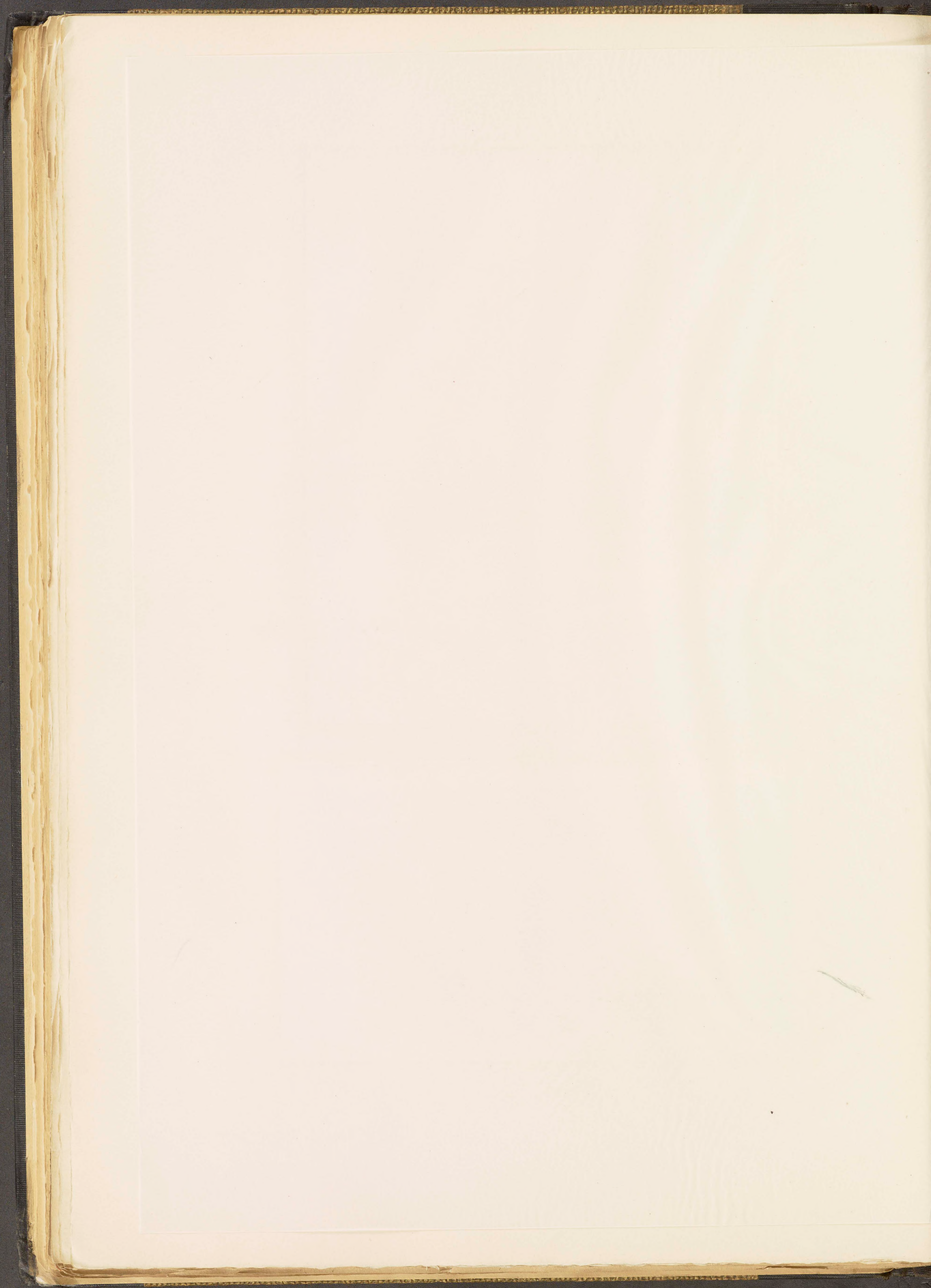


B 130



B 123







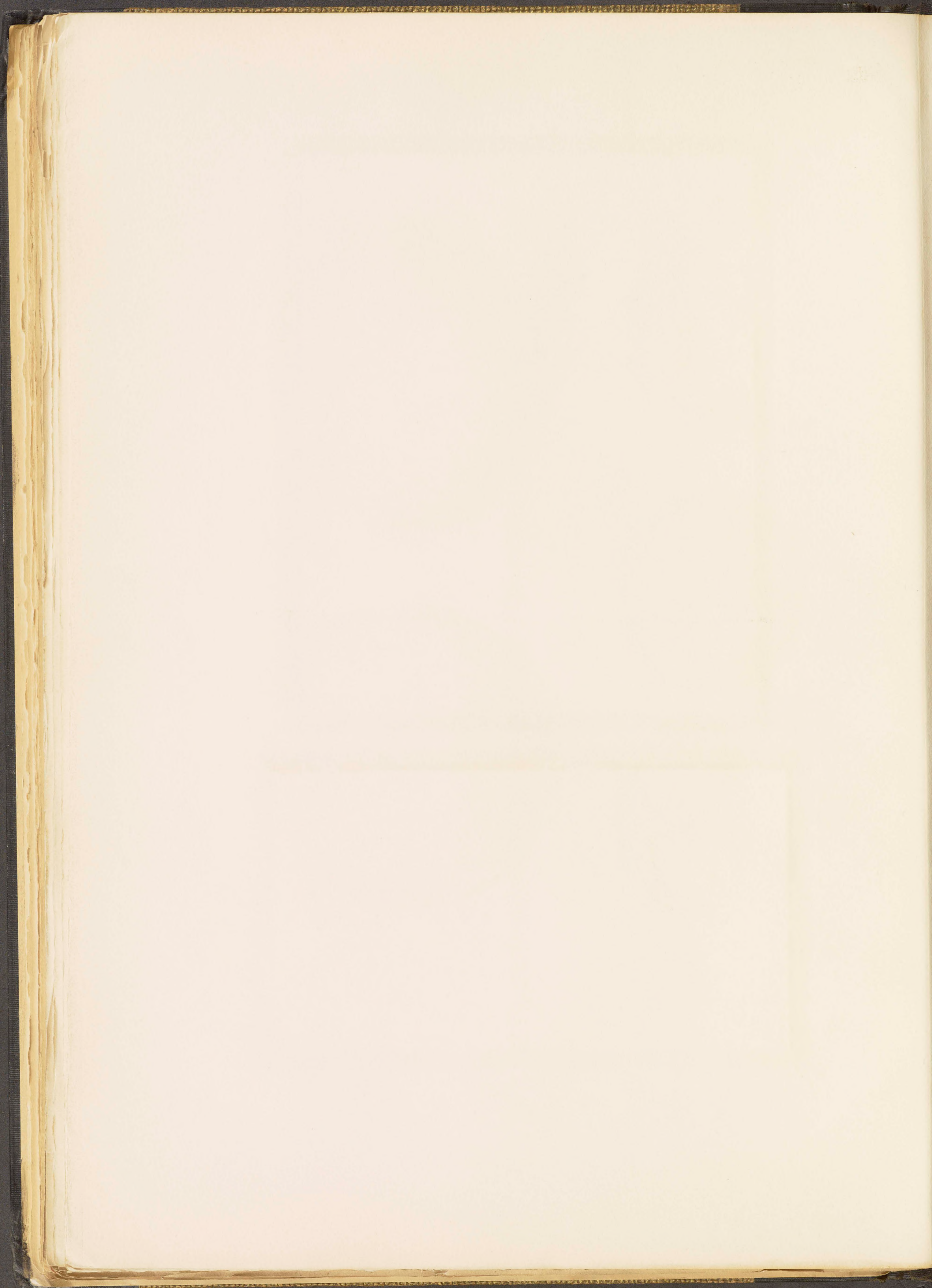


B 150

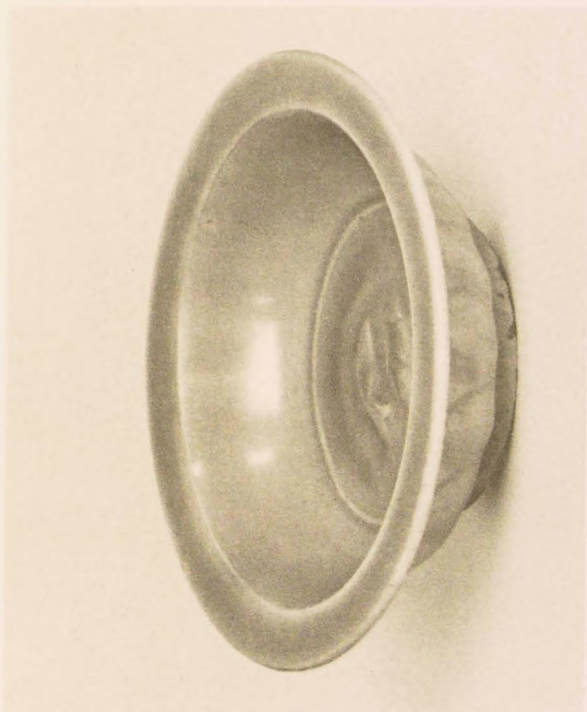


B 123









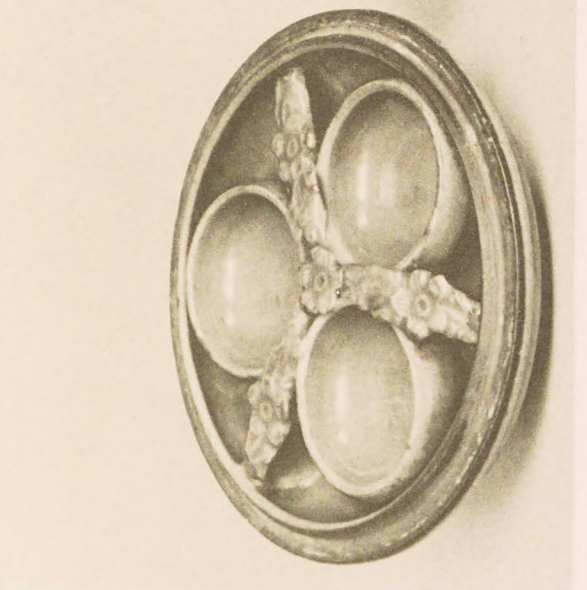
B 122



B 131

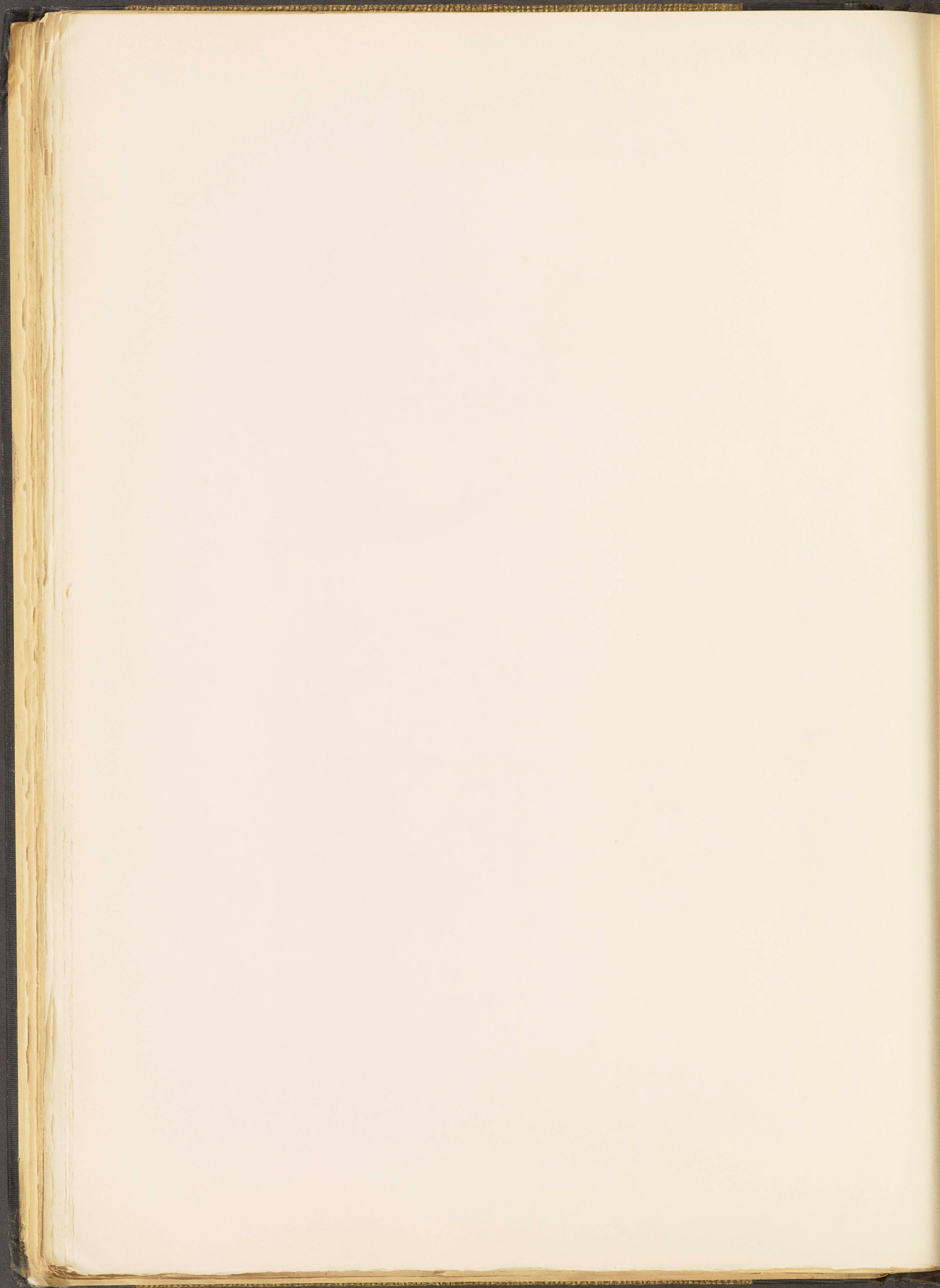


B 133

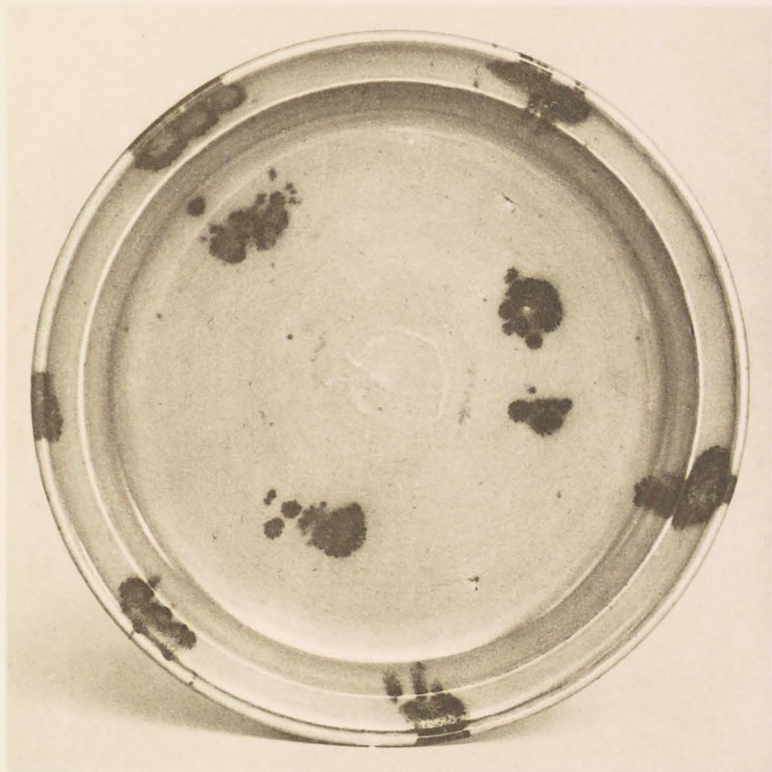


B 132





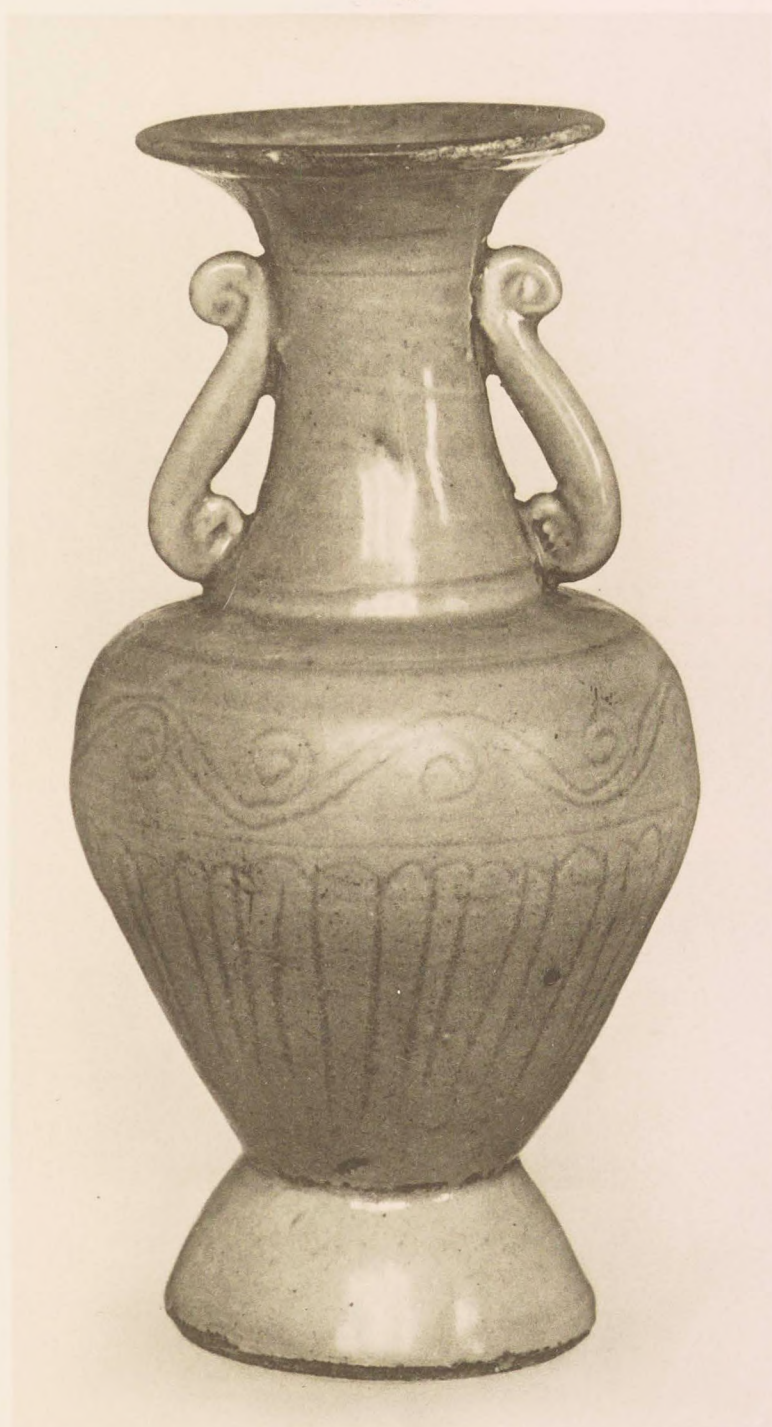




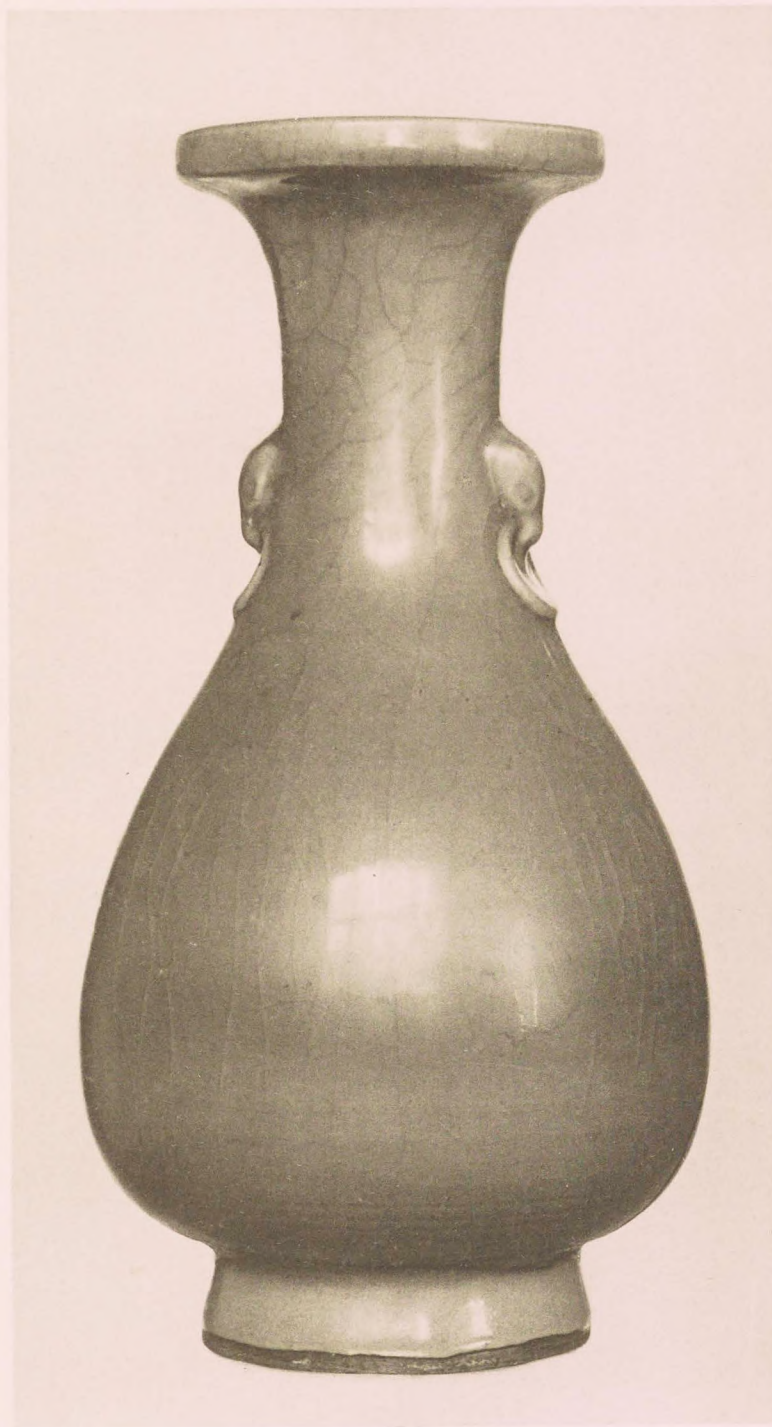
B 126



B 135

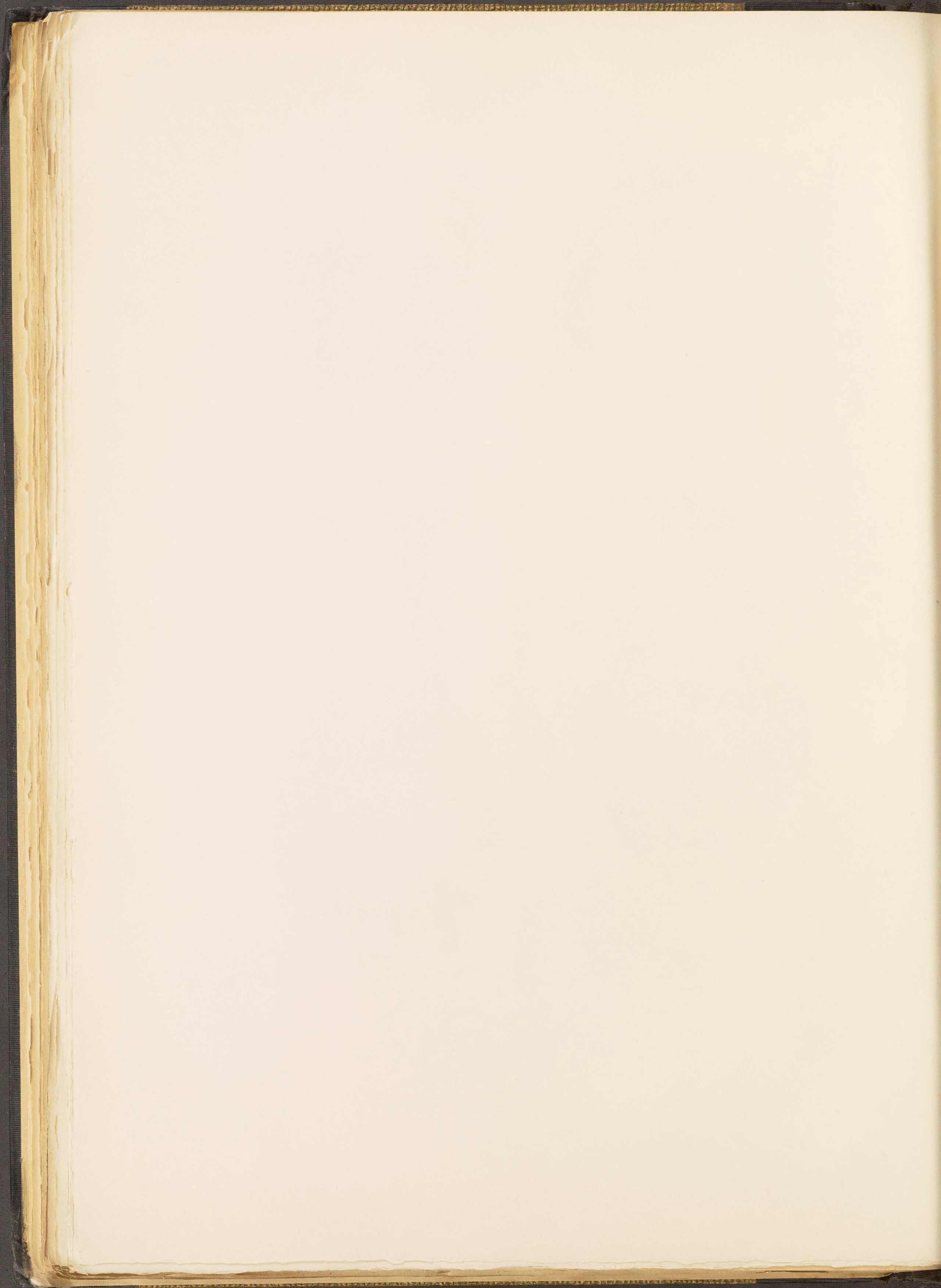


B 121



B 127







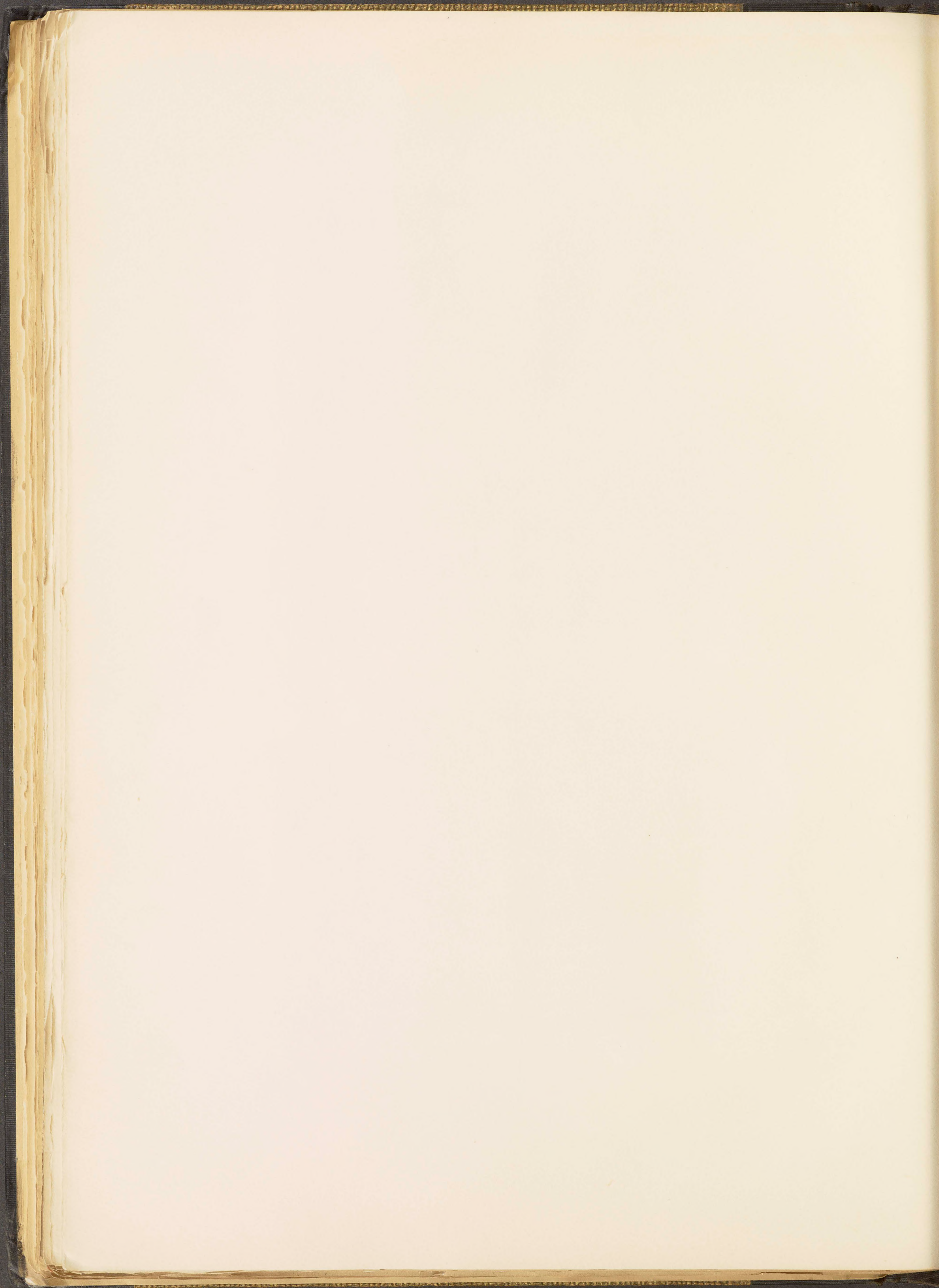


B 142



B 136



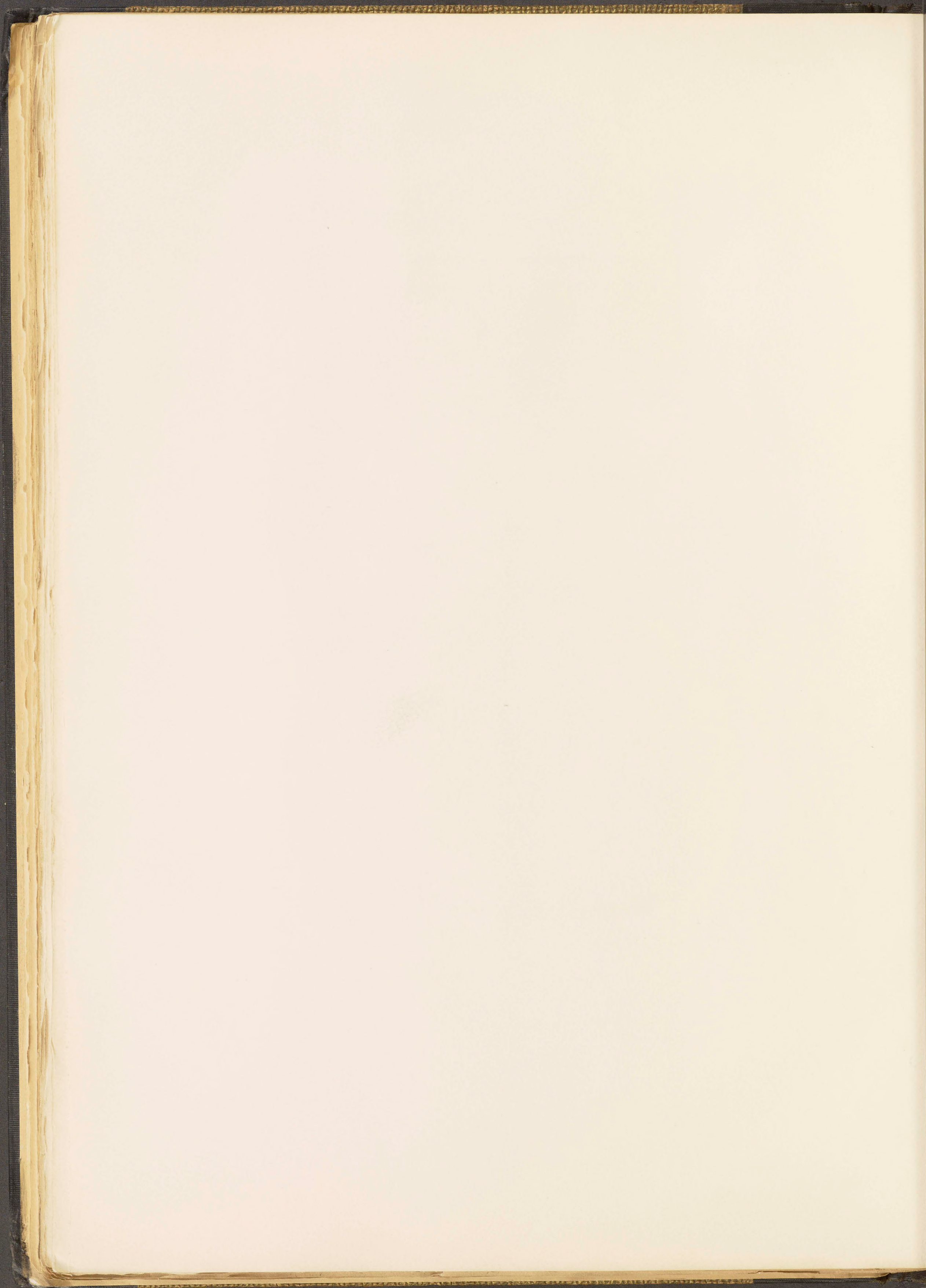






B 140







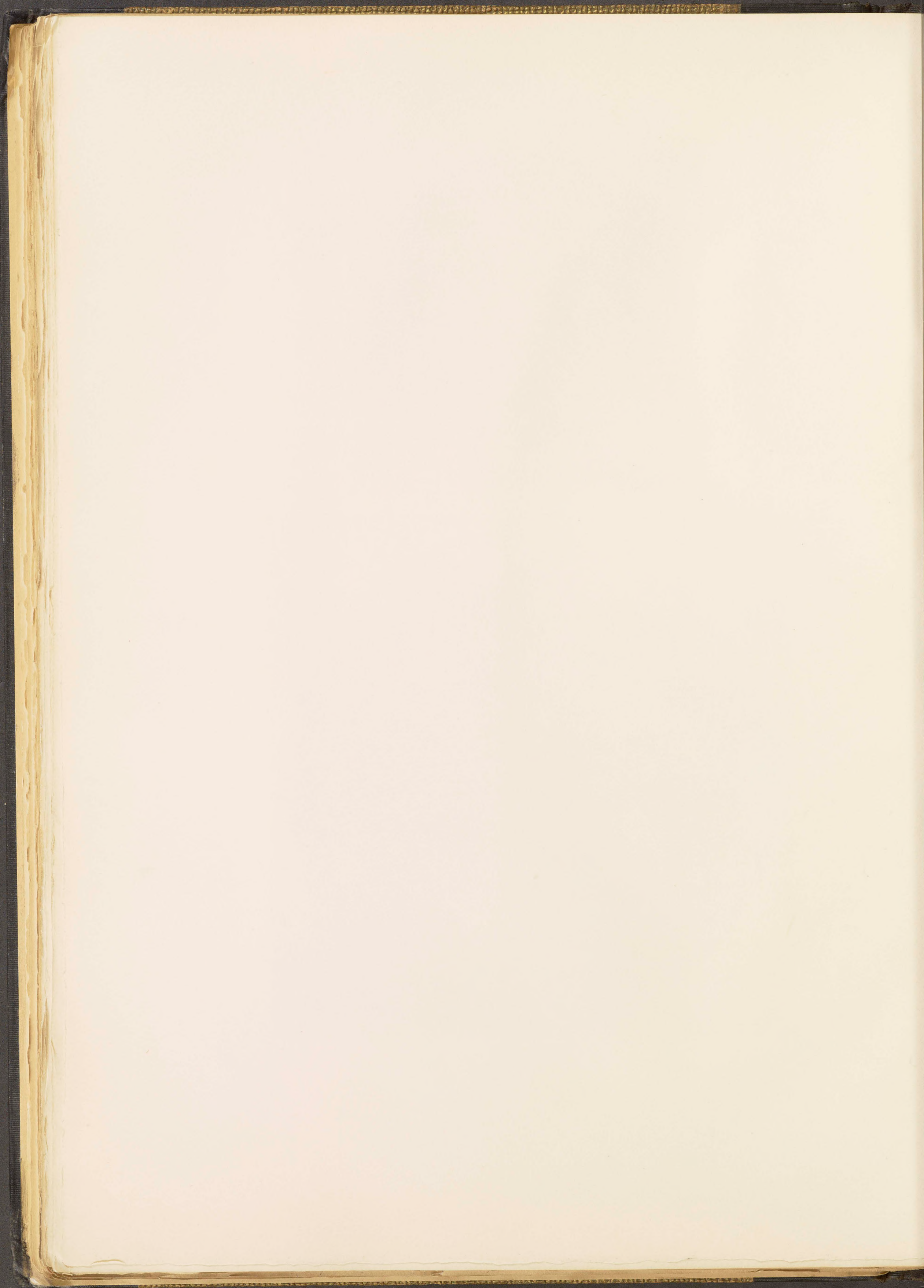


B 137



B 128









B 129



B 130



B 144



B 145

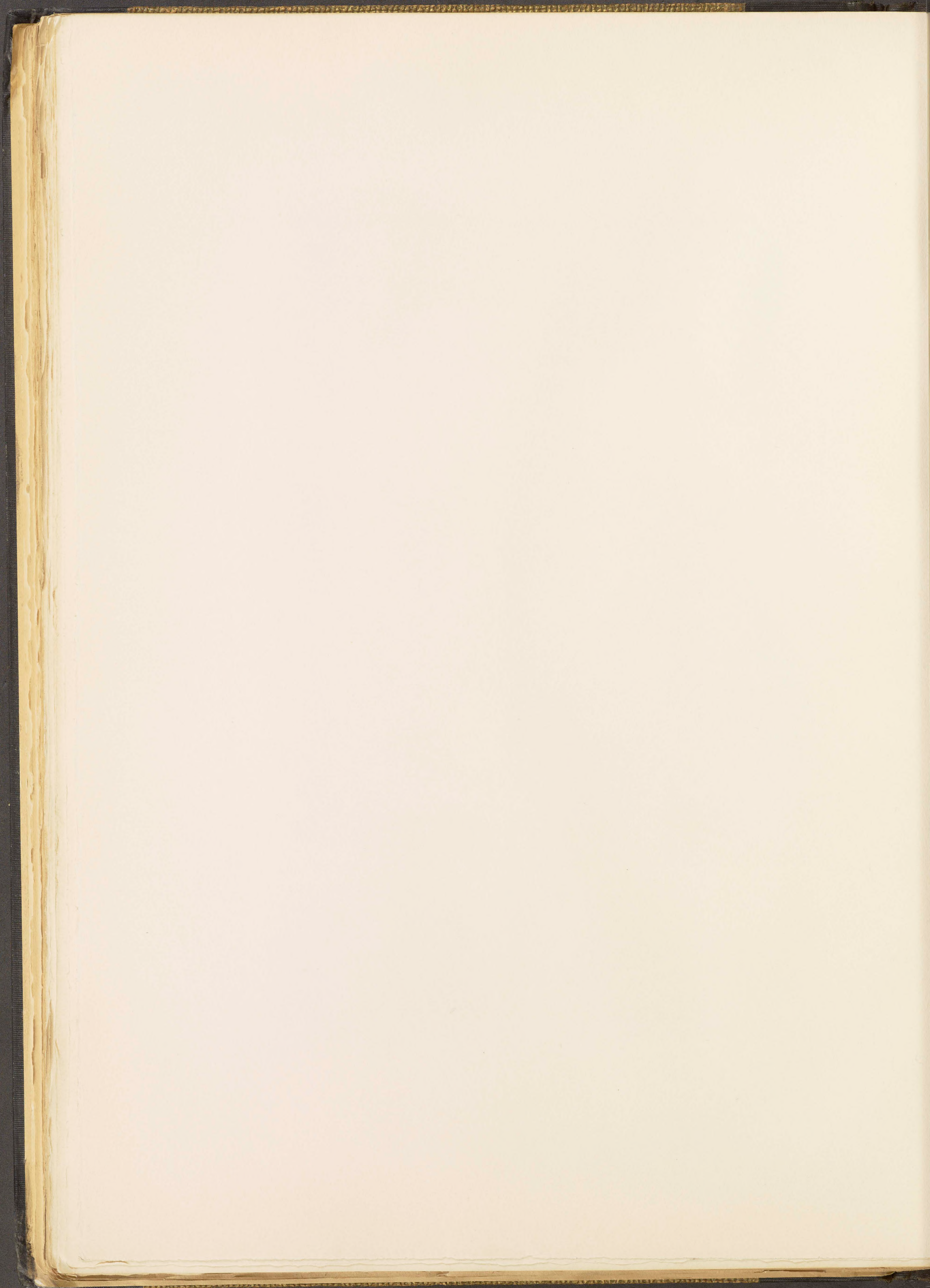


B 155

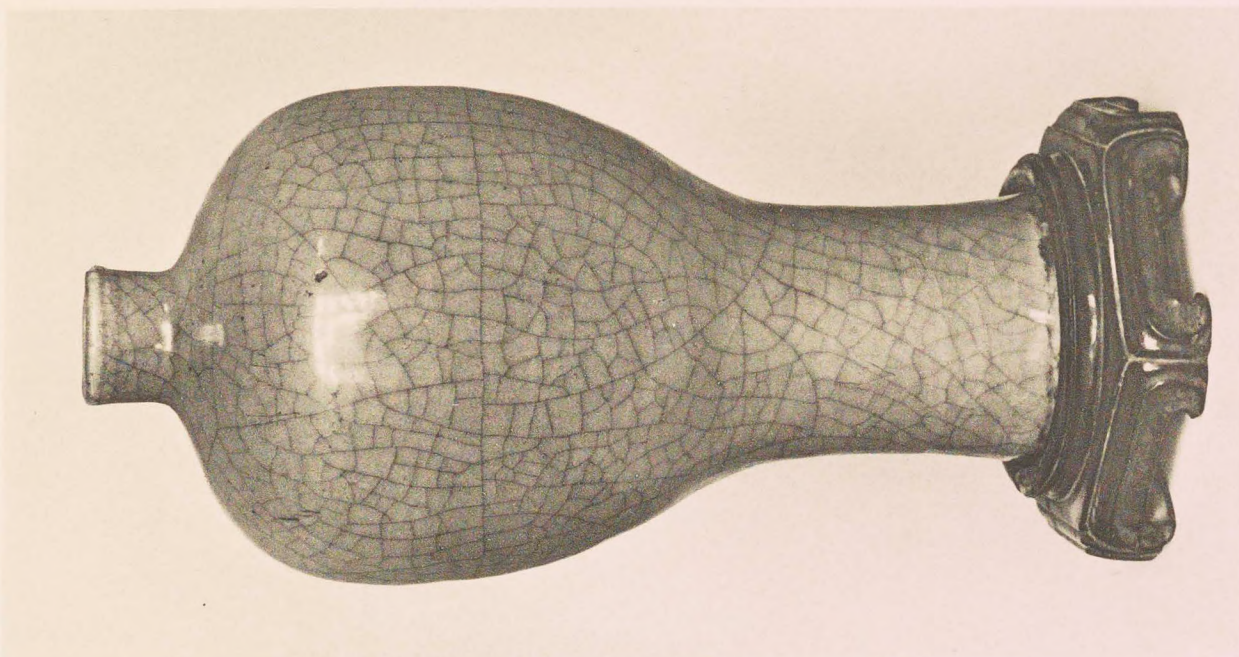


B 154









B 146

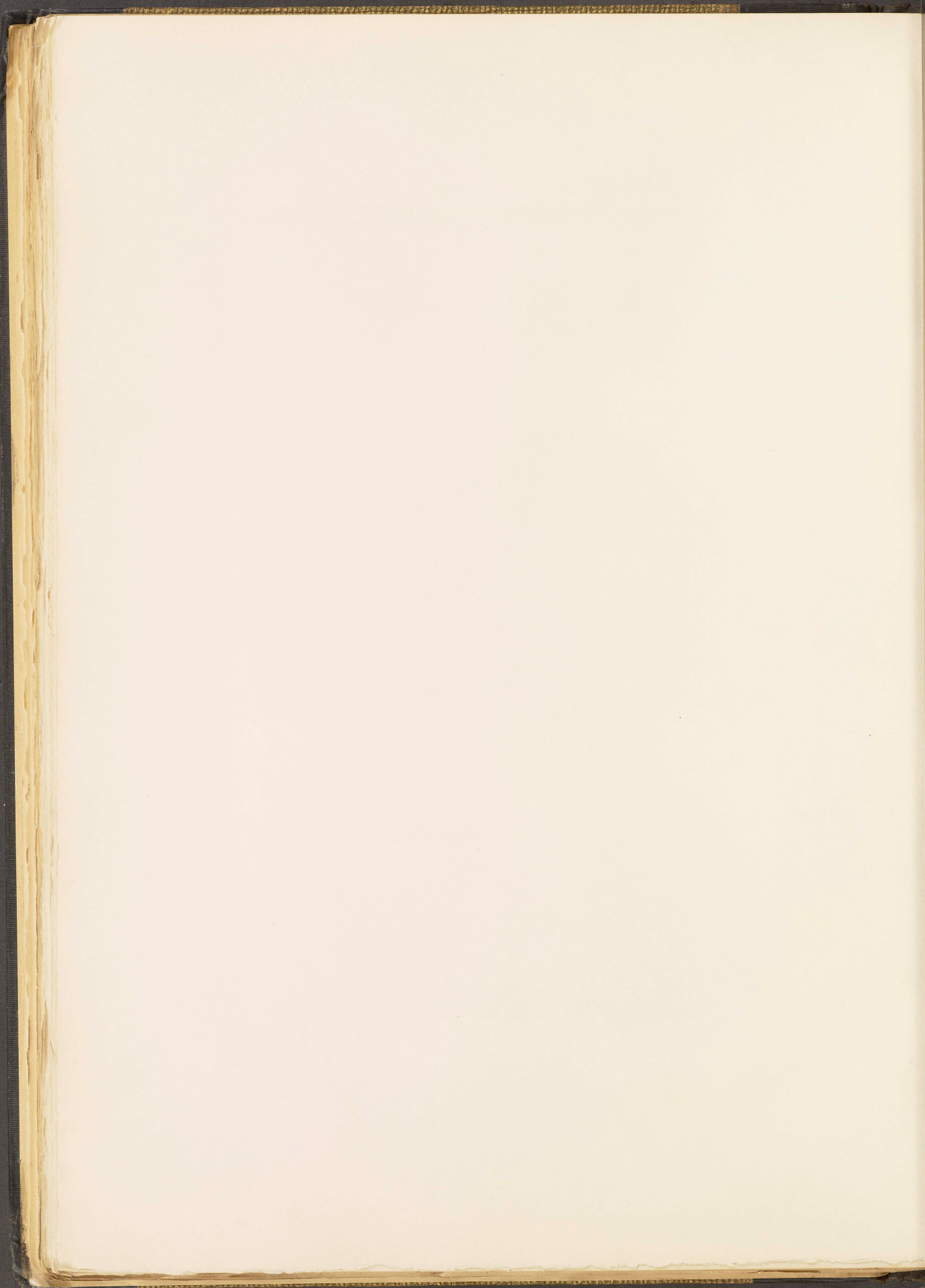


B 143

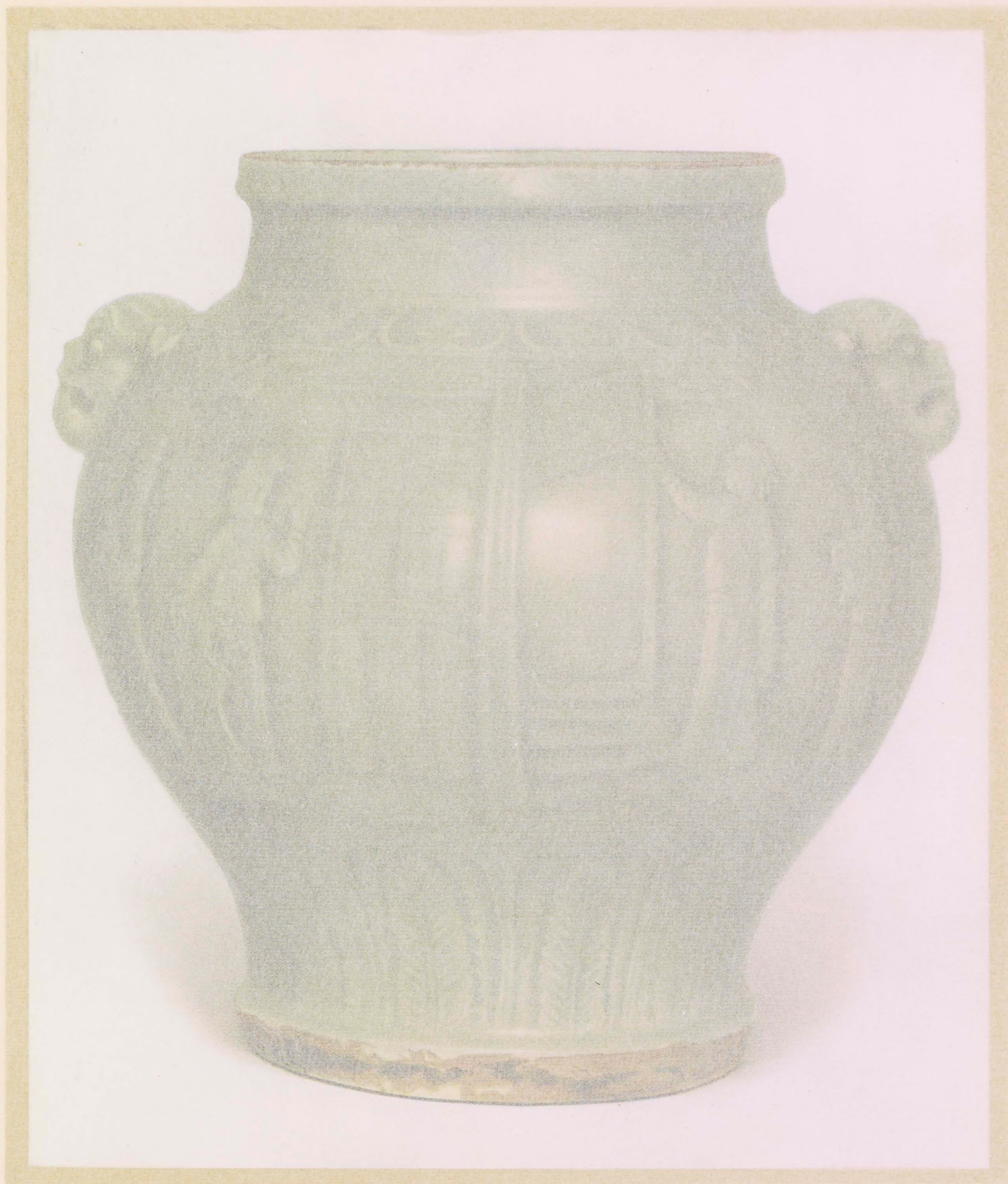


B 152



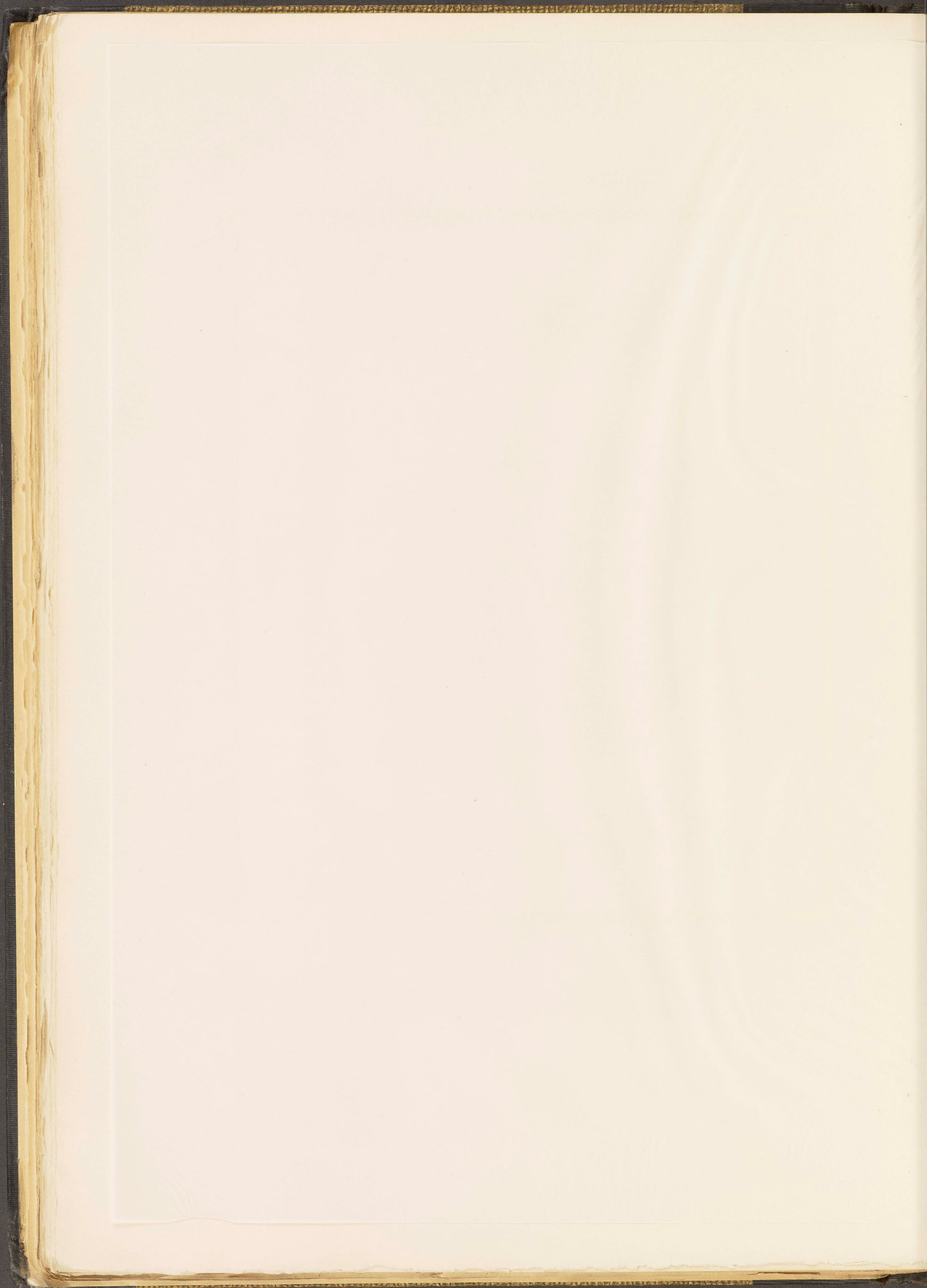






B. 141



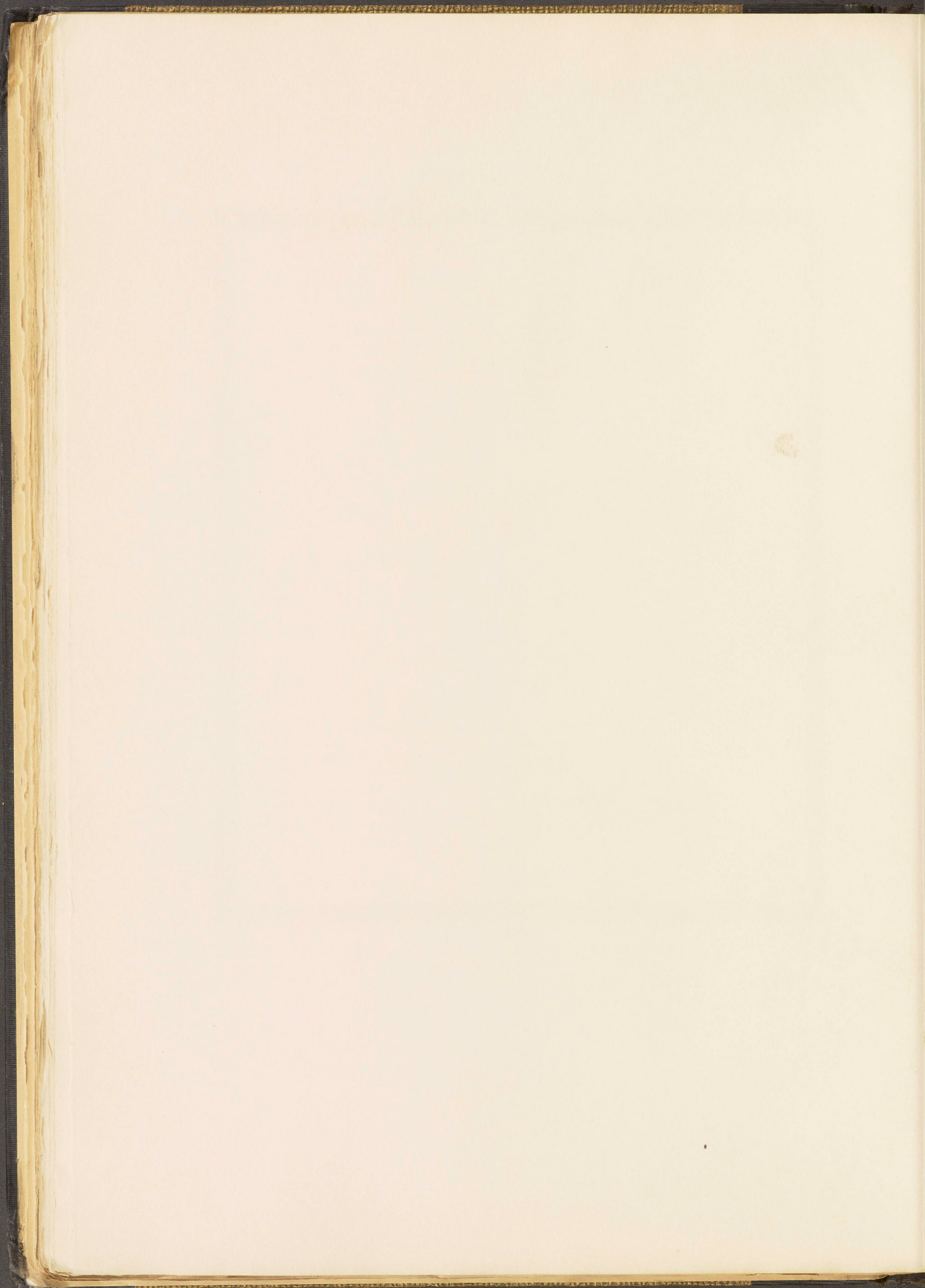




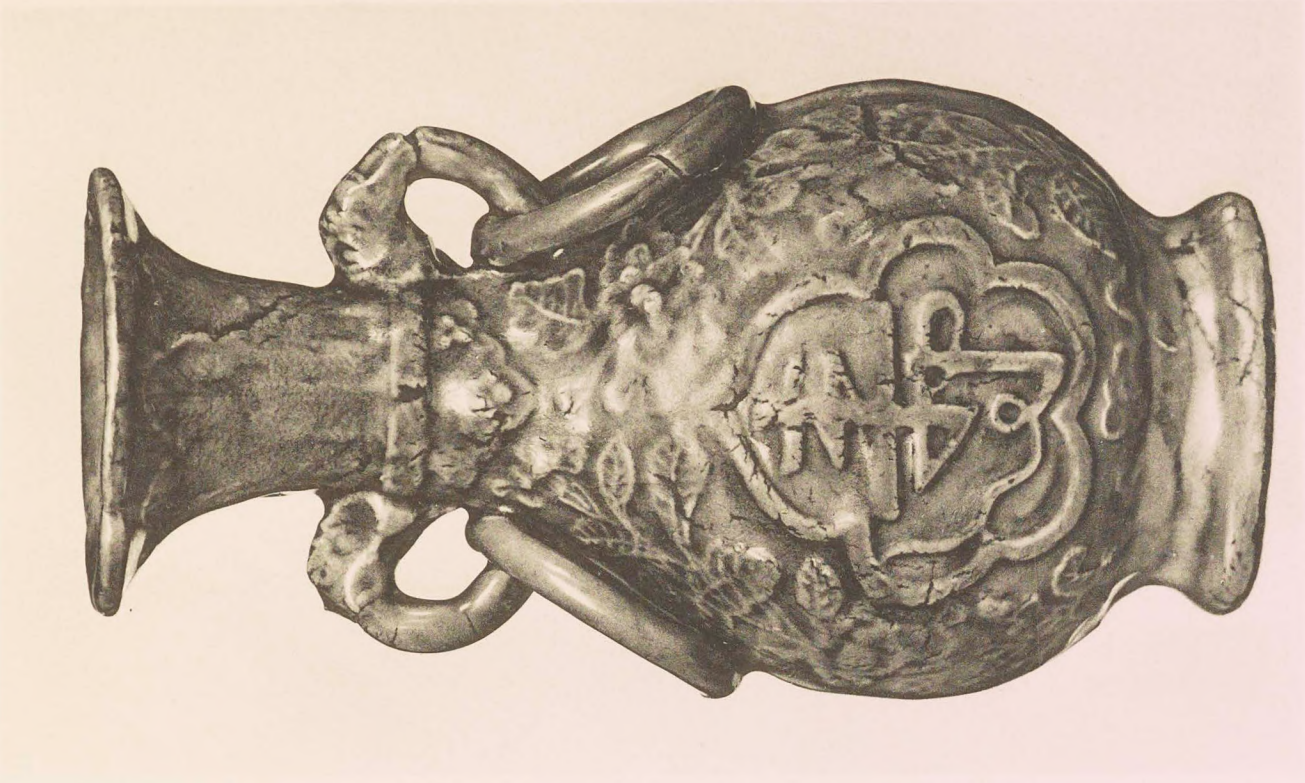


B 141









B 159

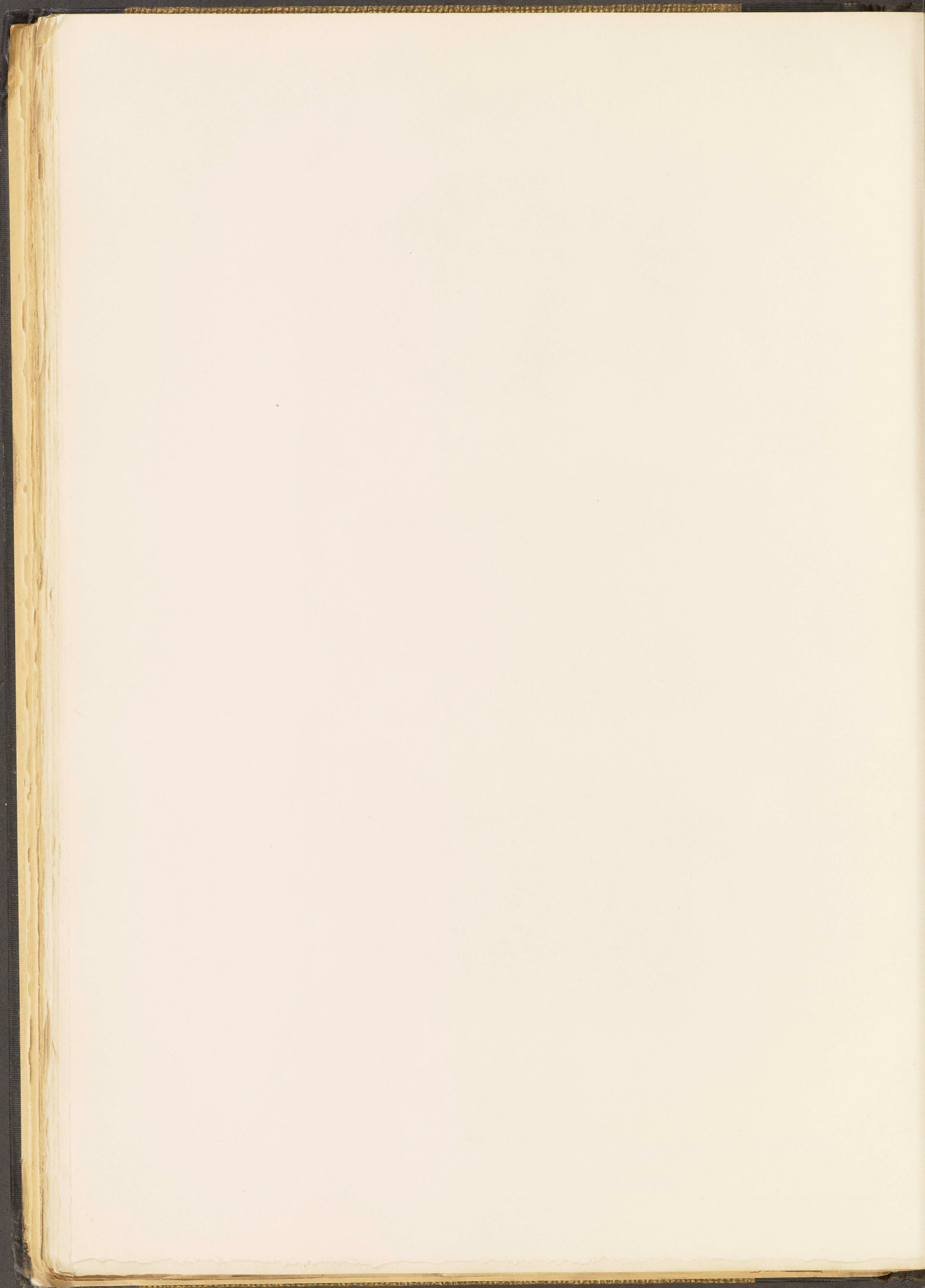


B 165



B 134







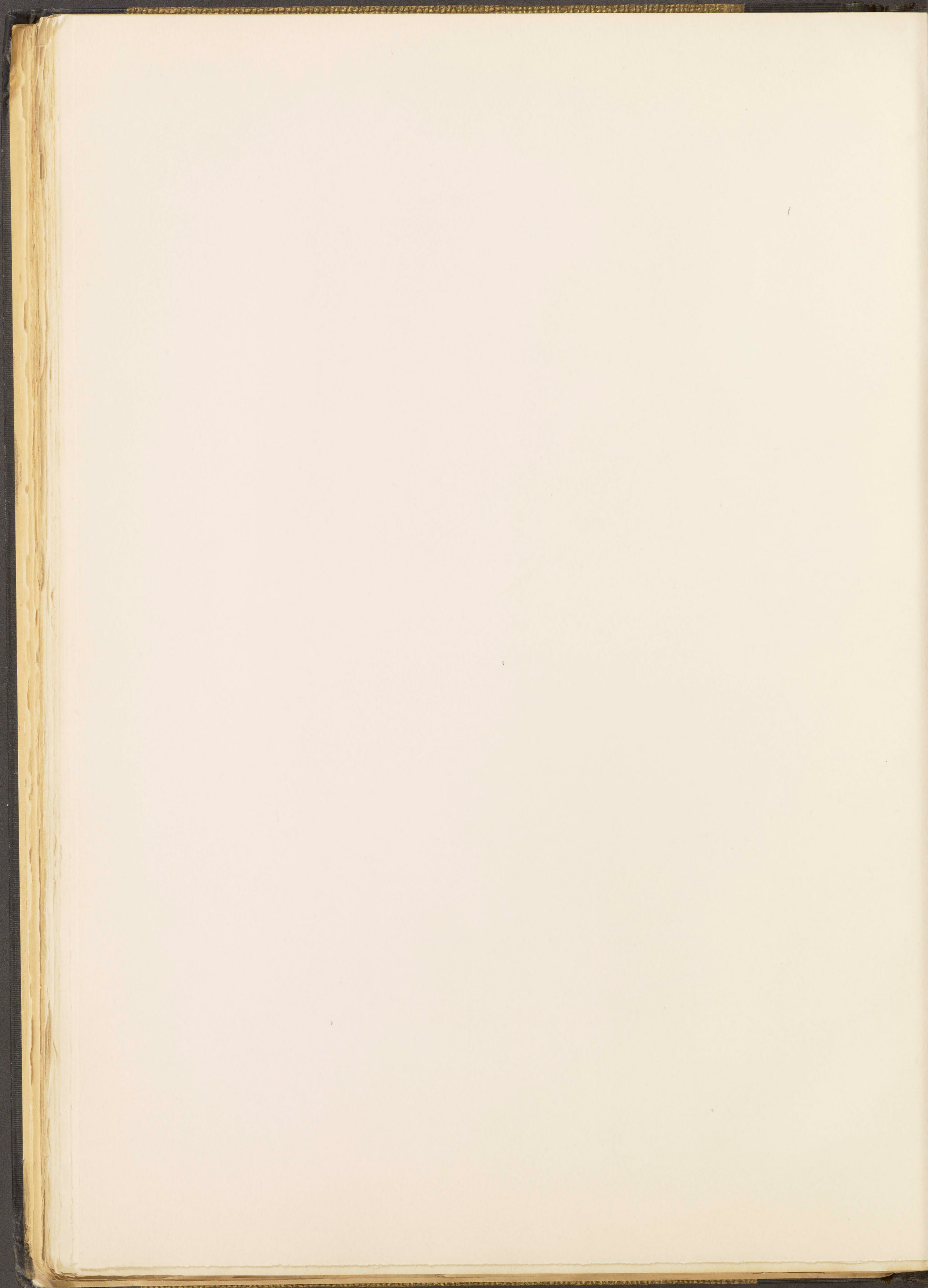


B 156



B 157









B 158



B 160

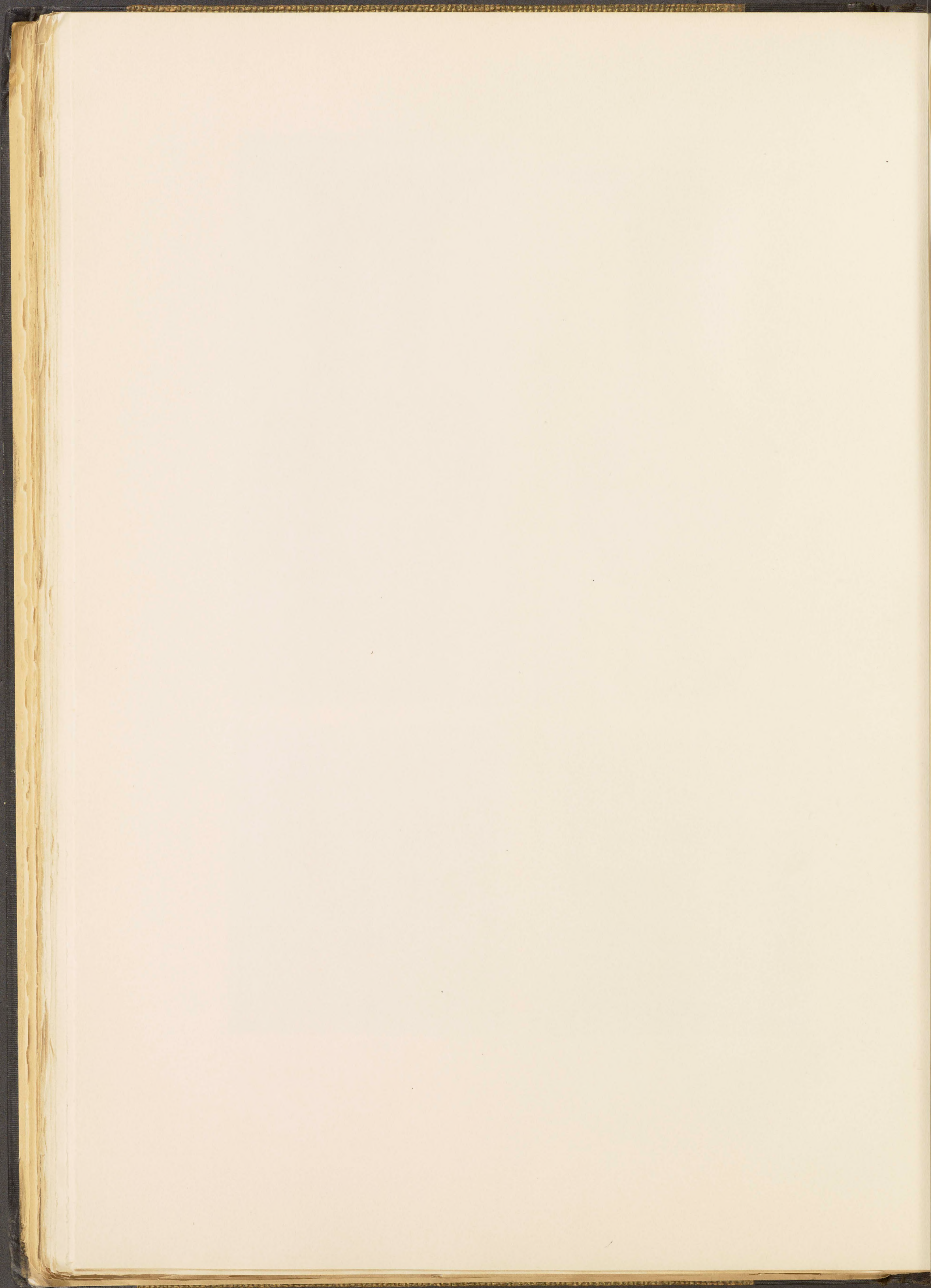


B 148



B 147









B 149



B 164



B 153

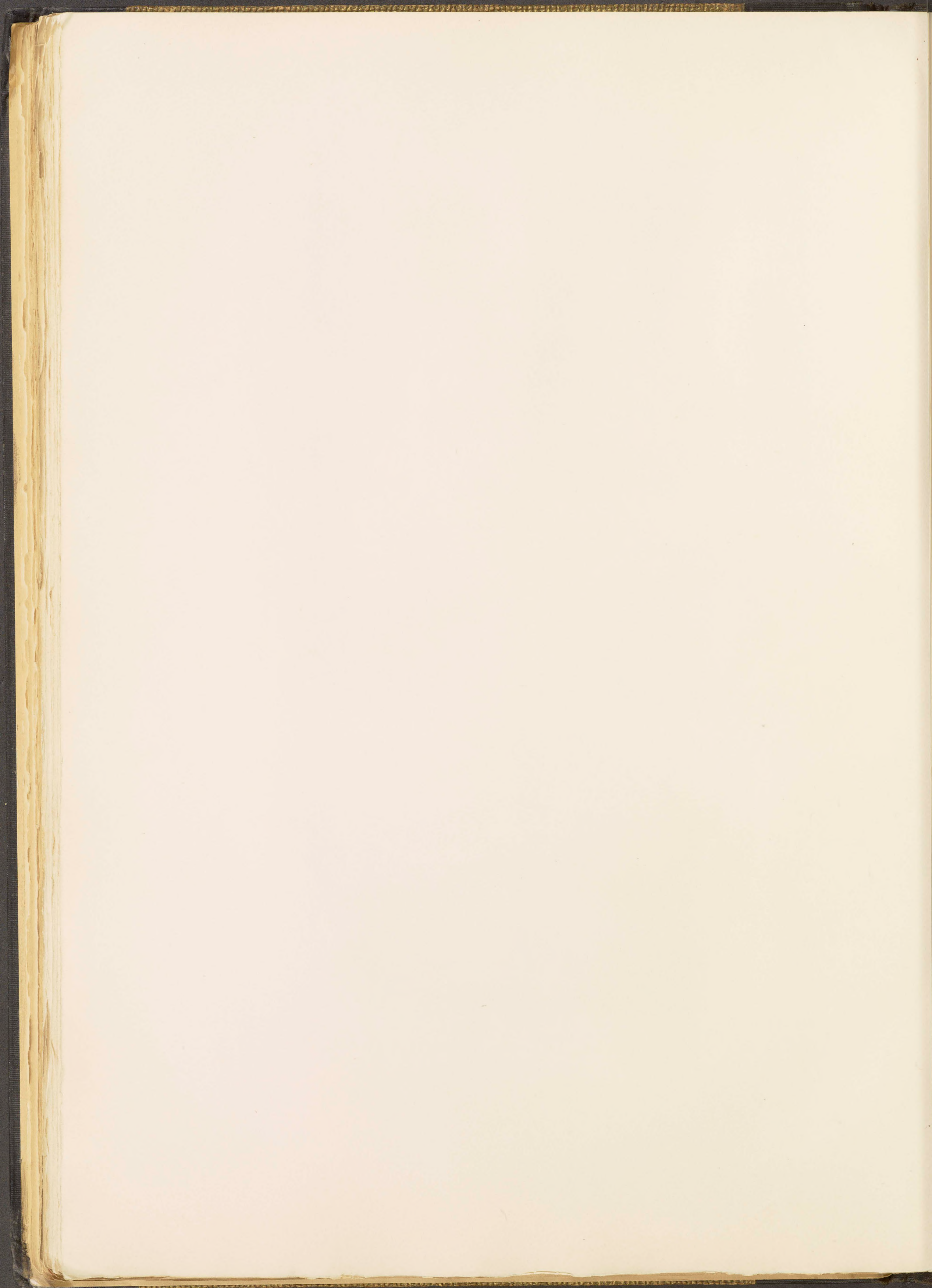


B 161



B 166





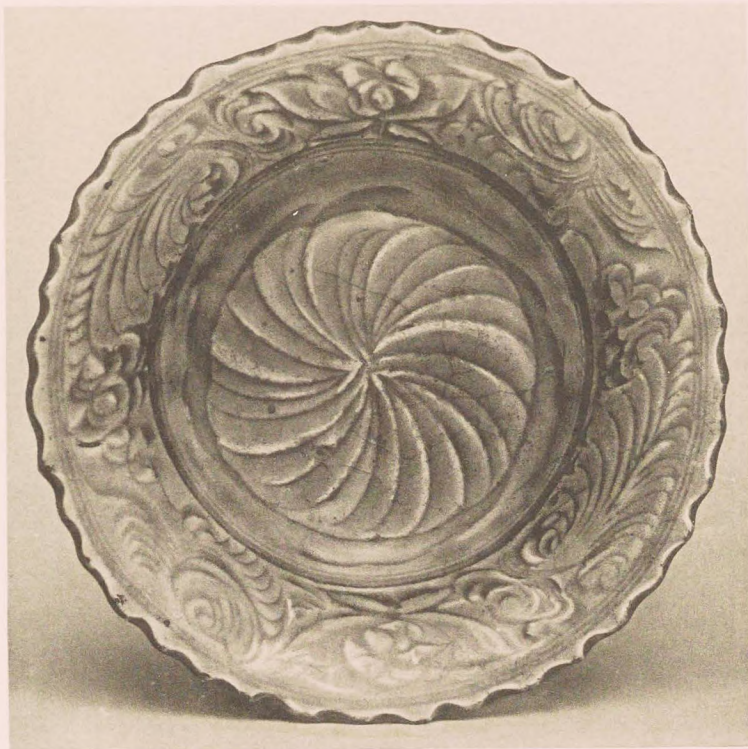




B 171



B 162



B 163



B 193

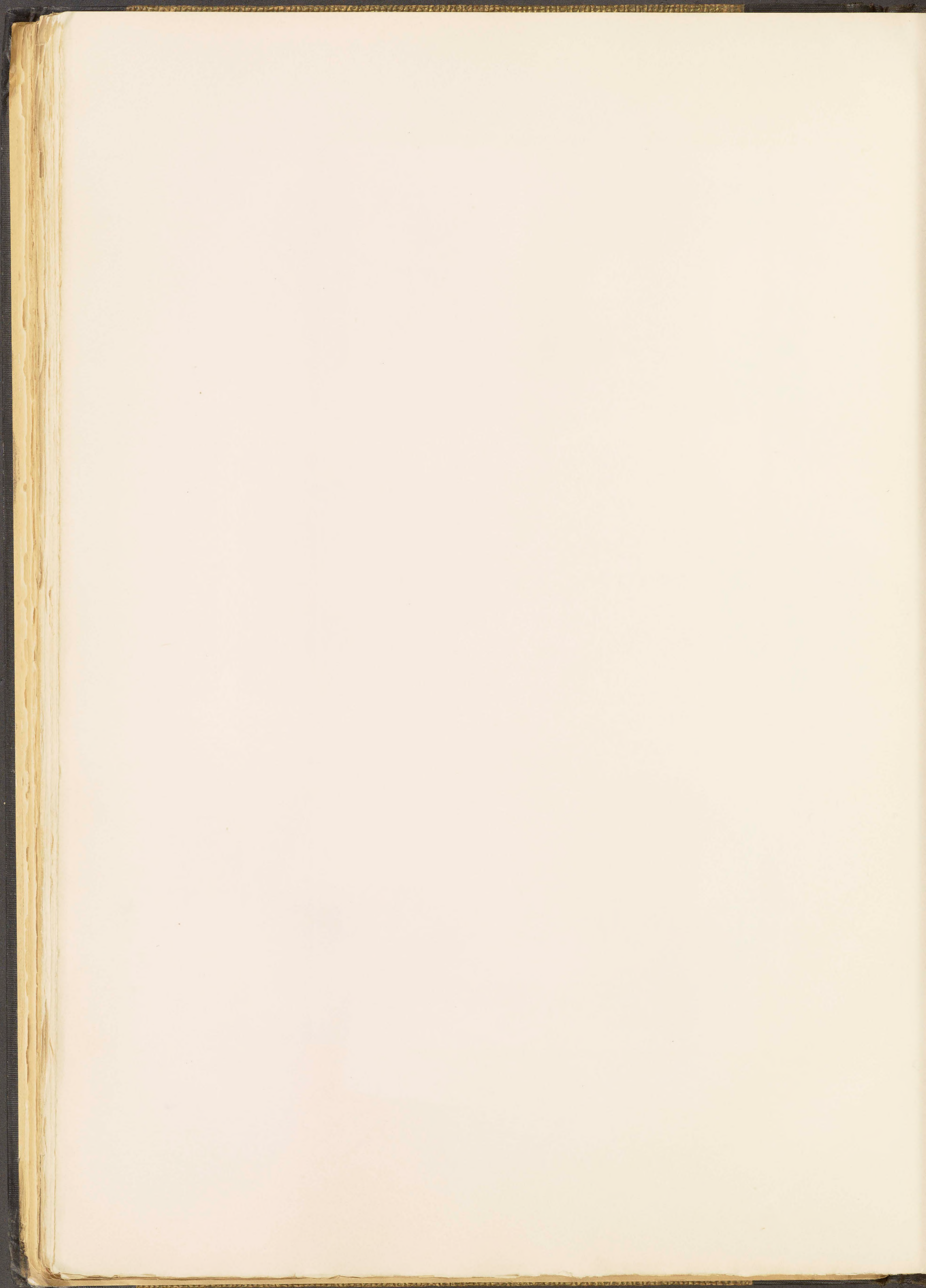


B 201



B 194

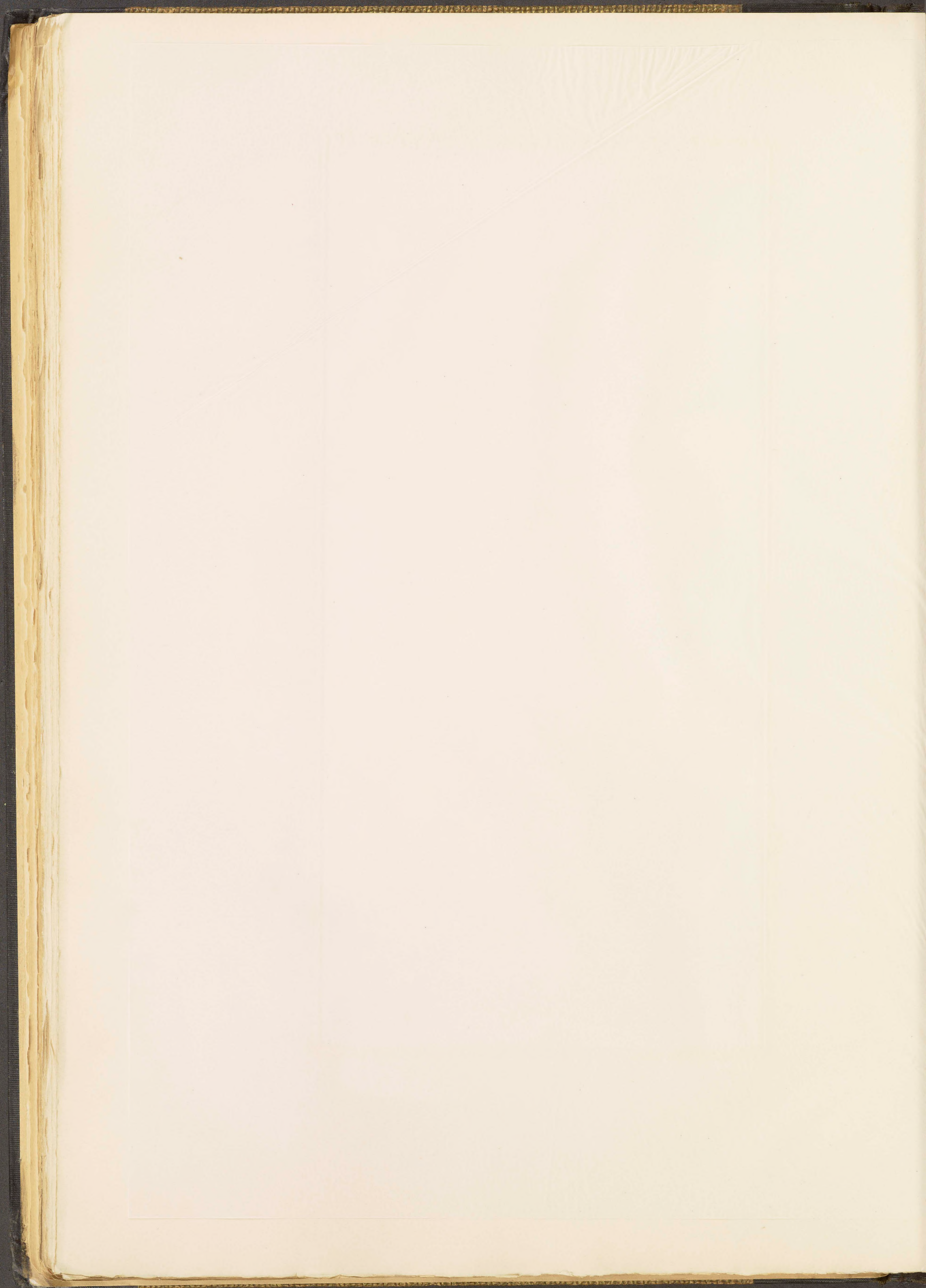










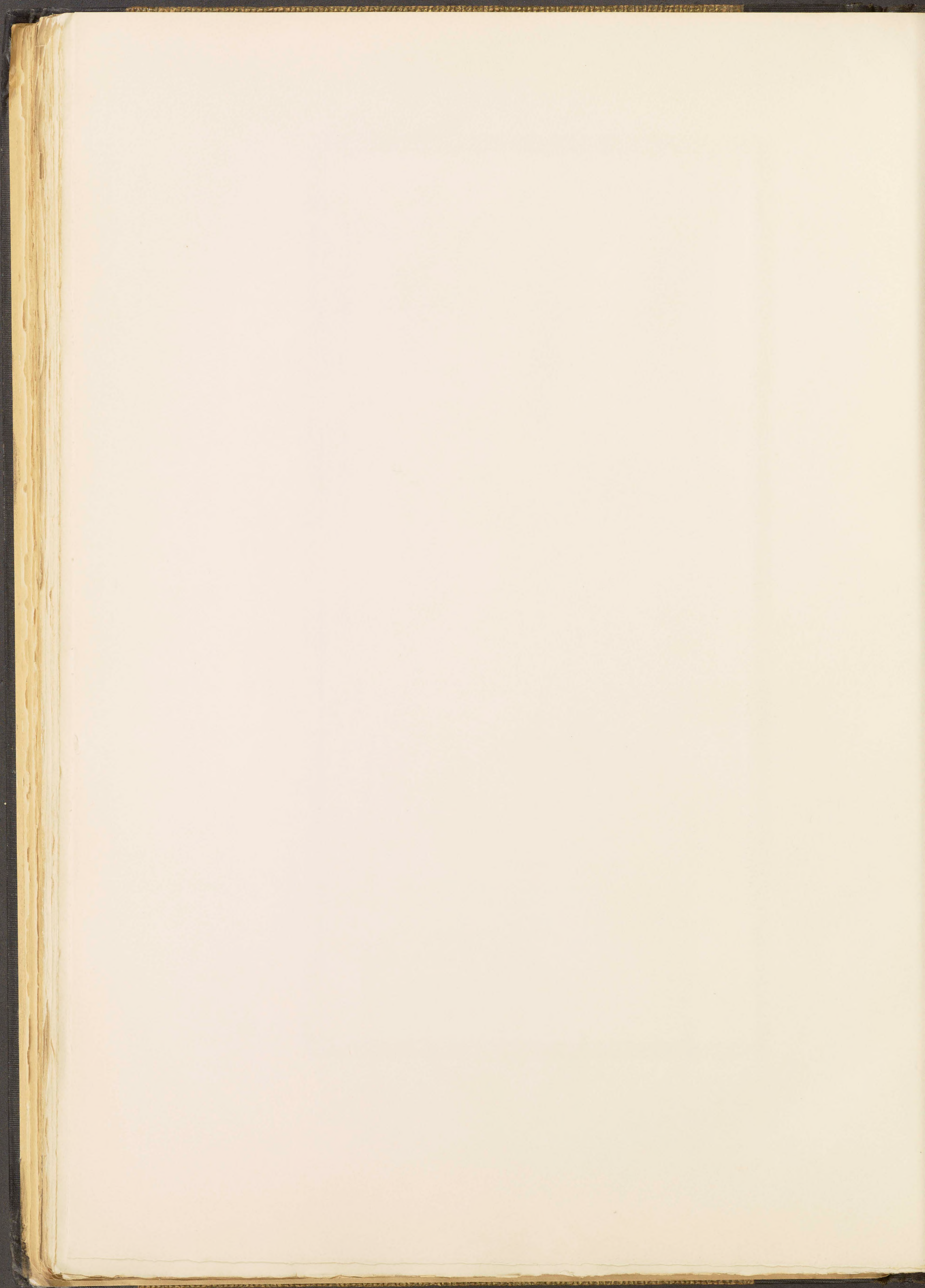




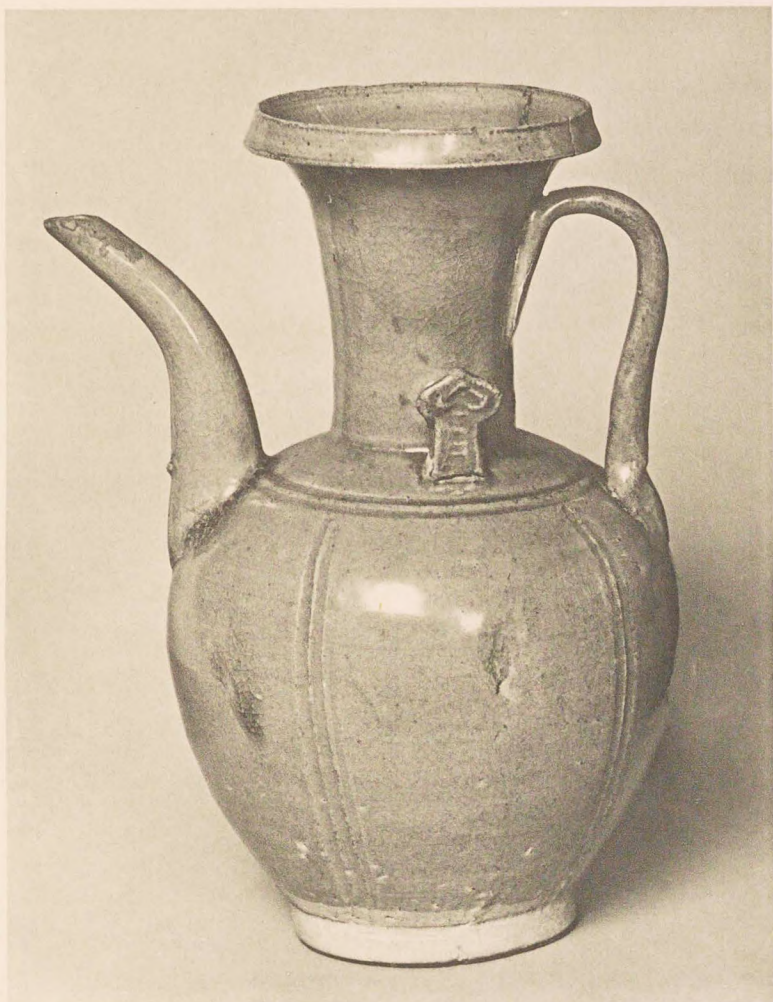


B 168









B 170



B 177

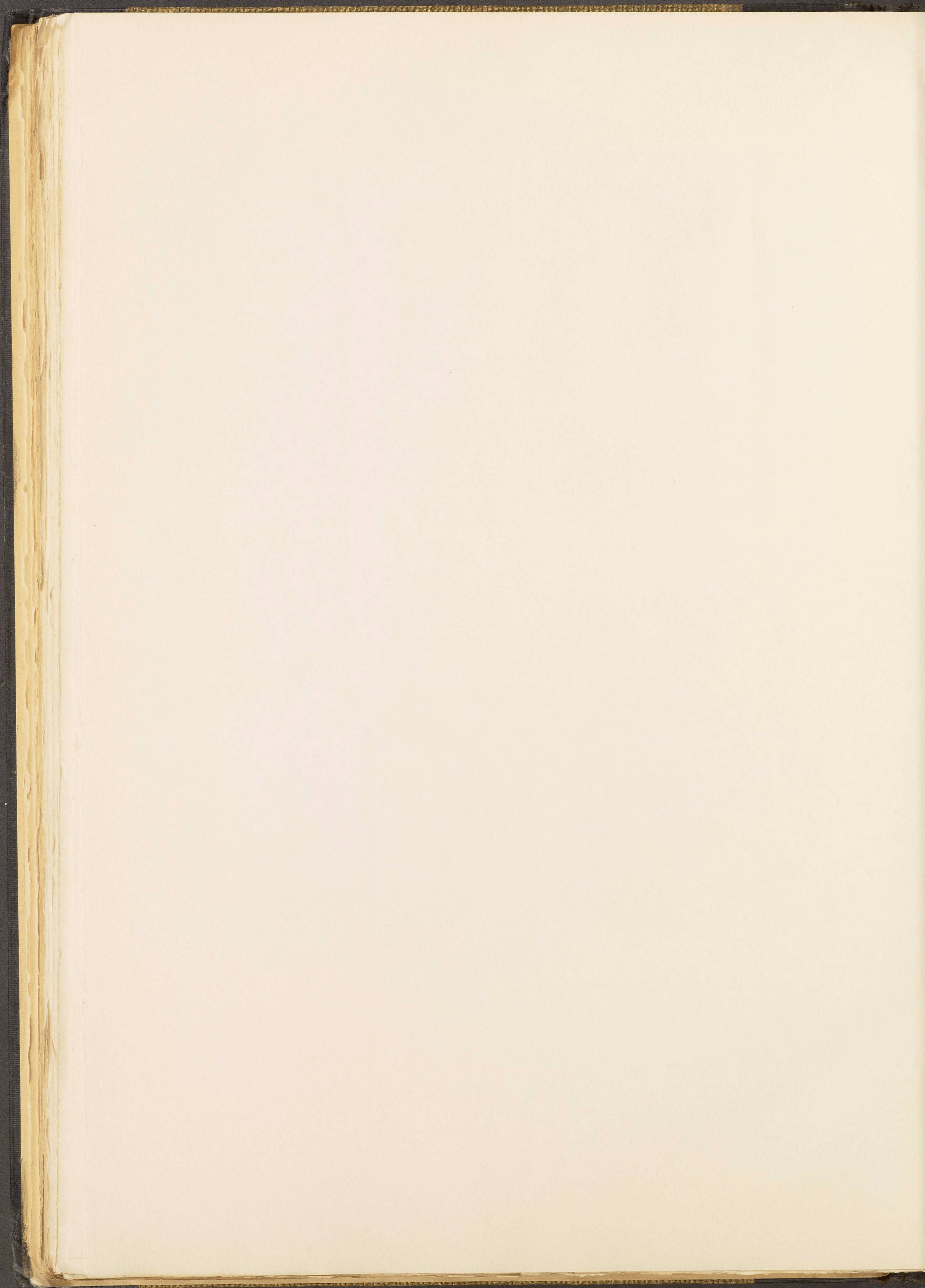


B 178

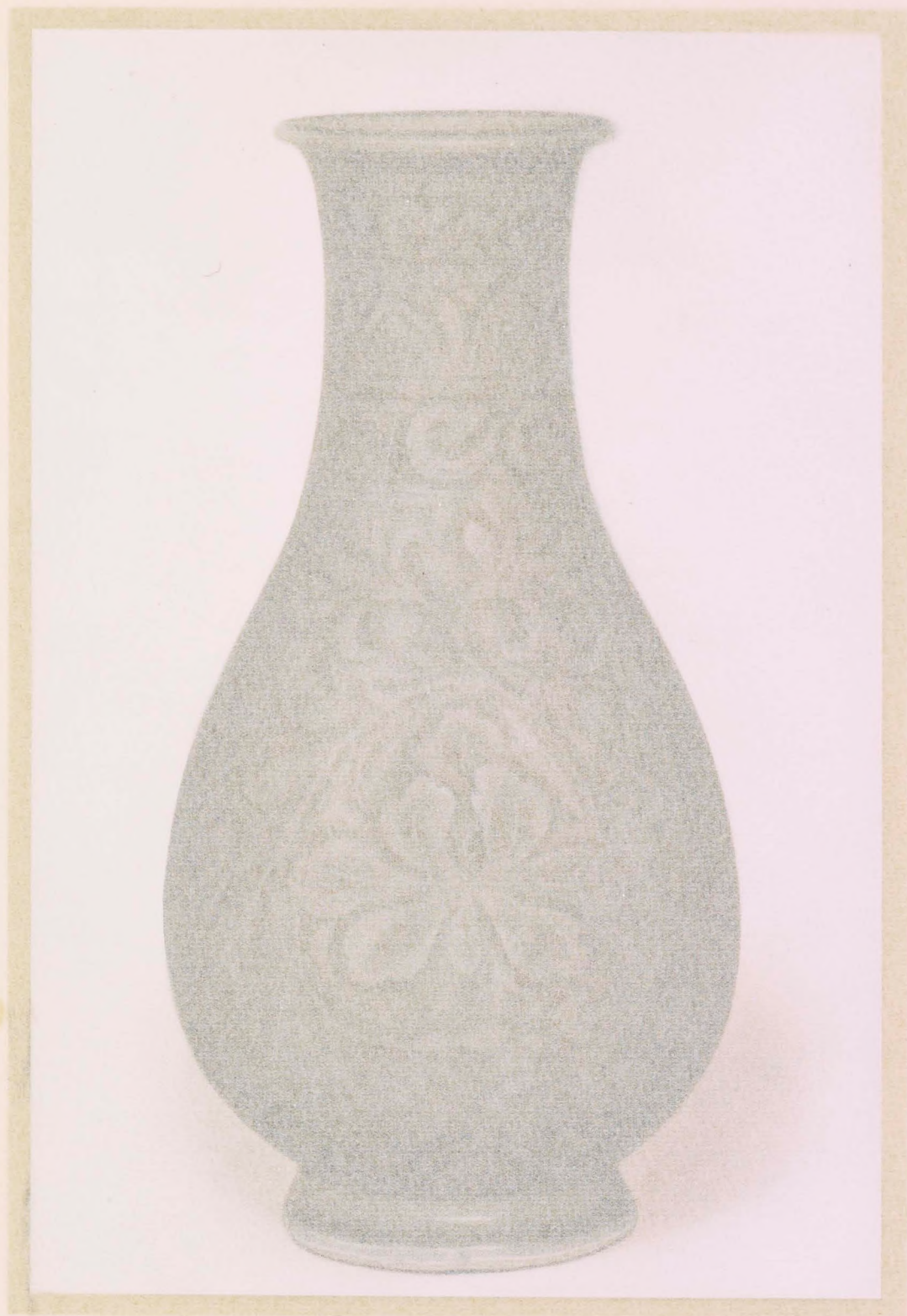


B 179







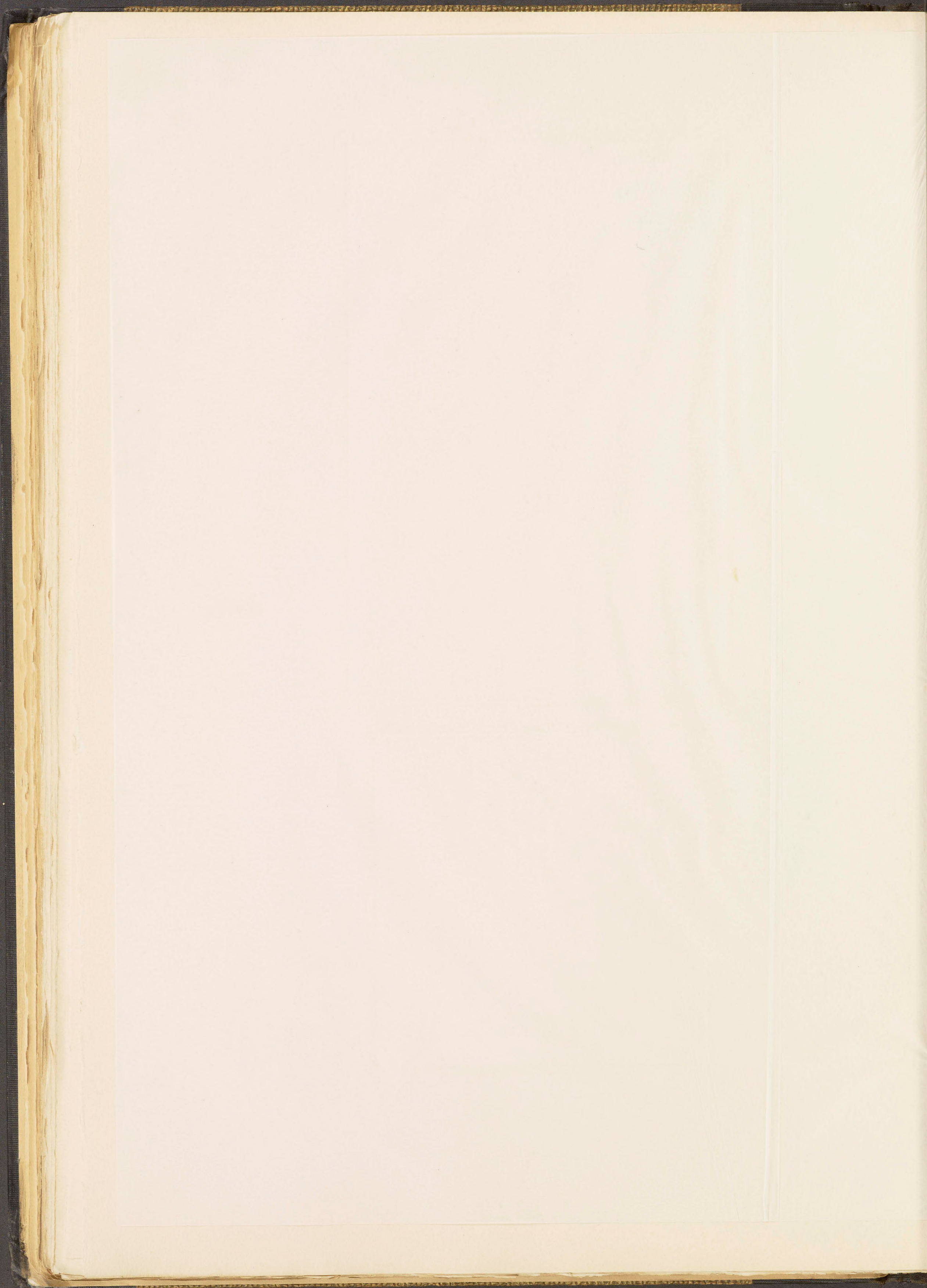


H. 180

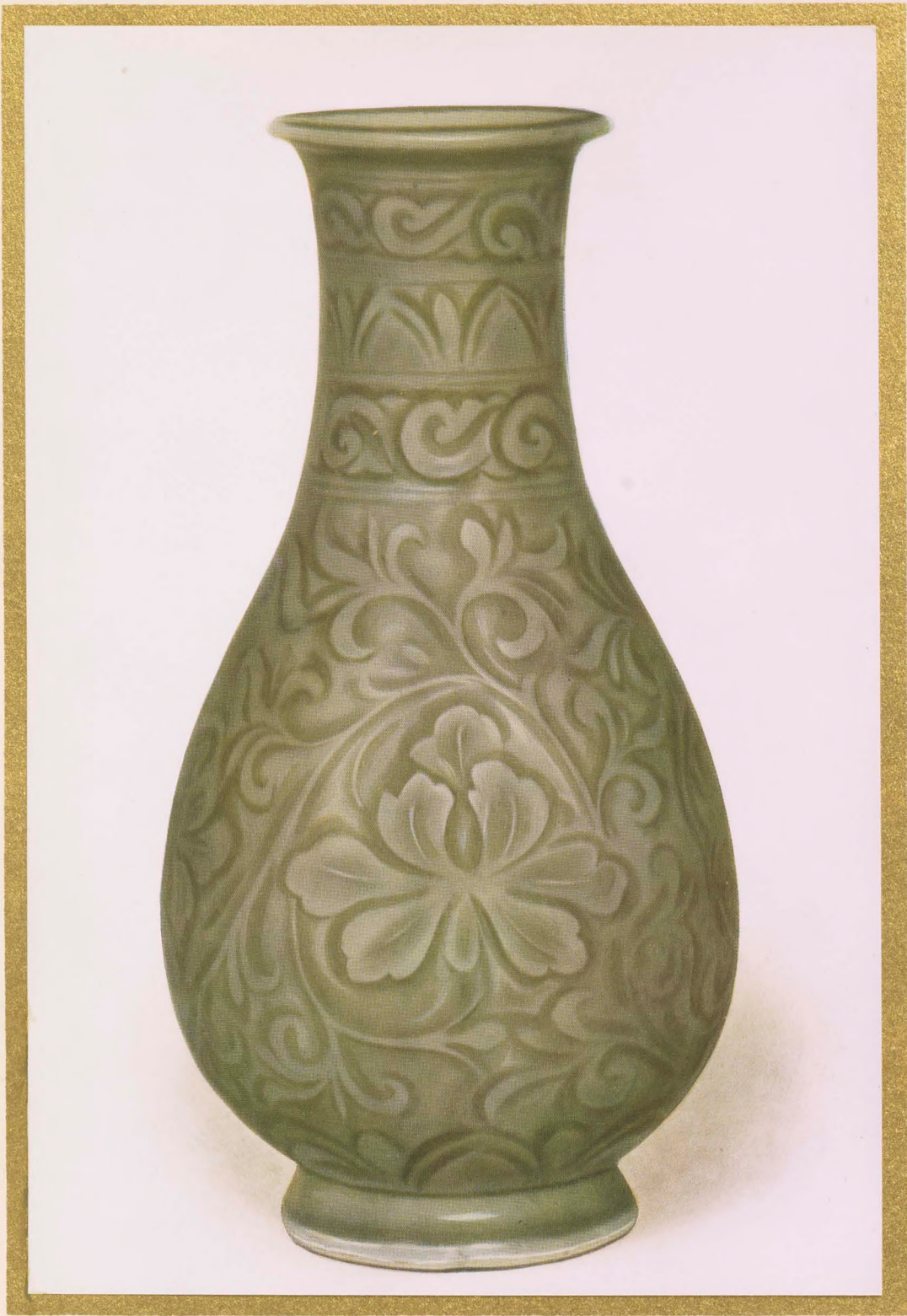


H. 170







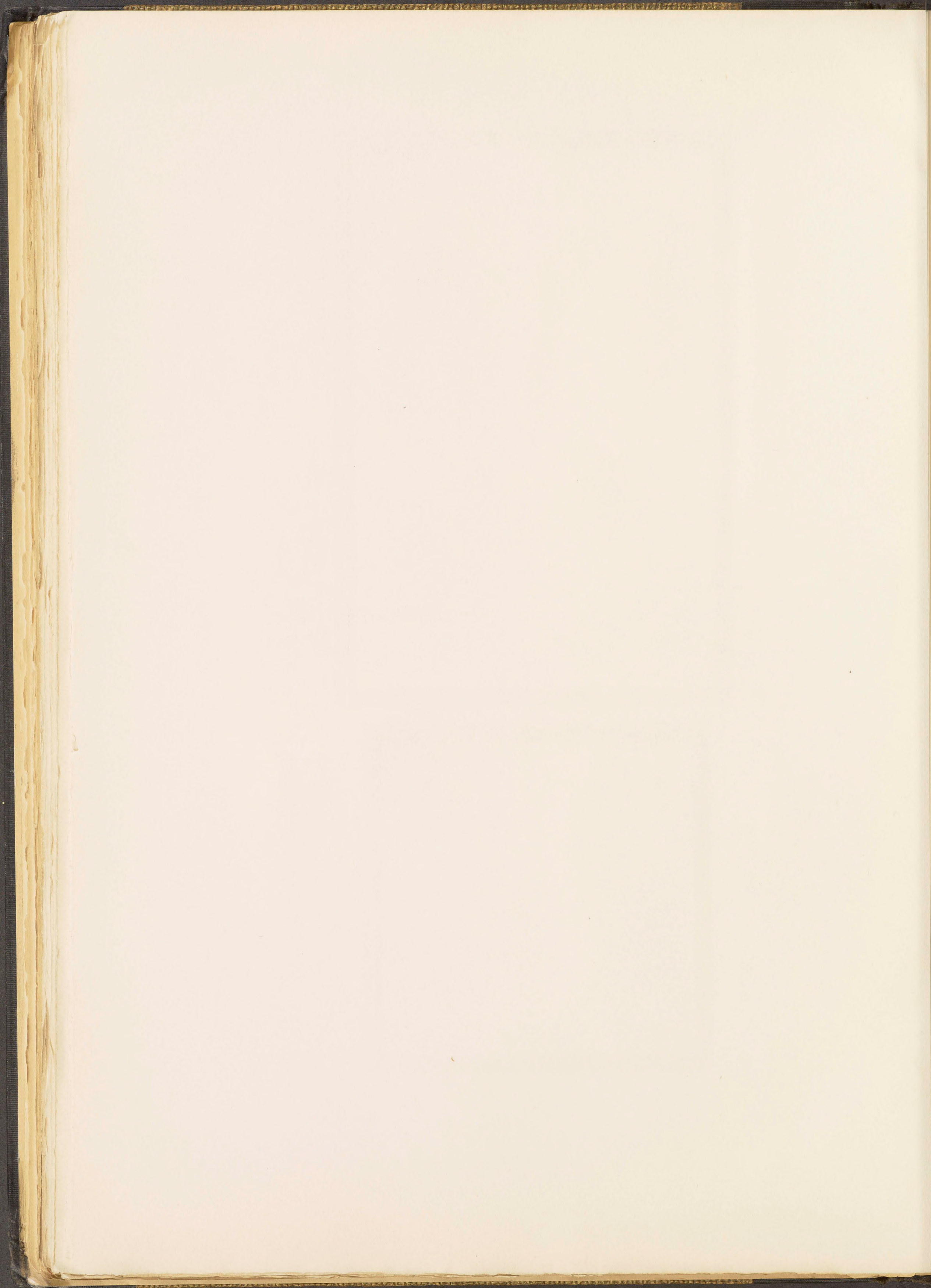


B 180



B 172

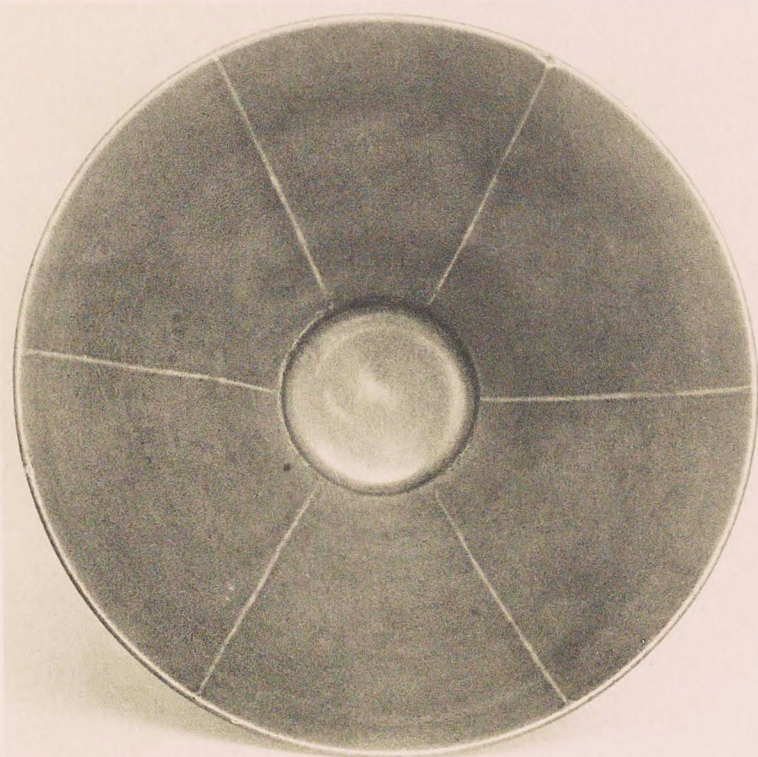








B 184



B 187



B 173



B 174

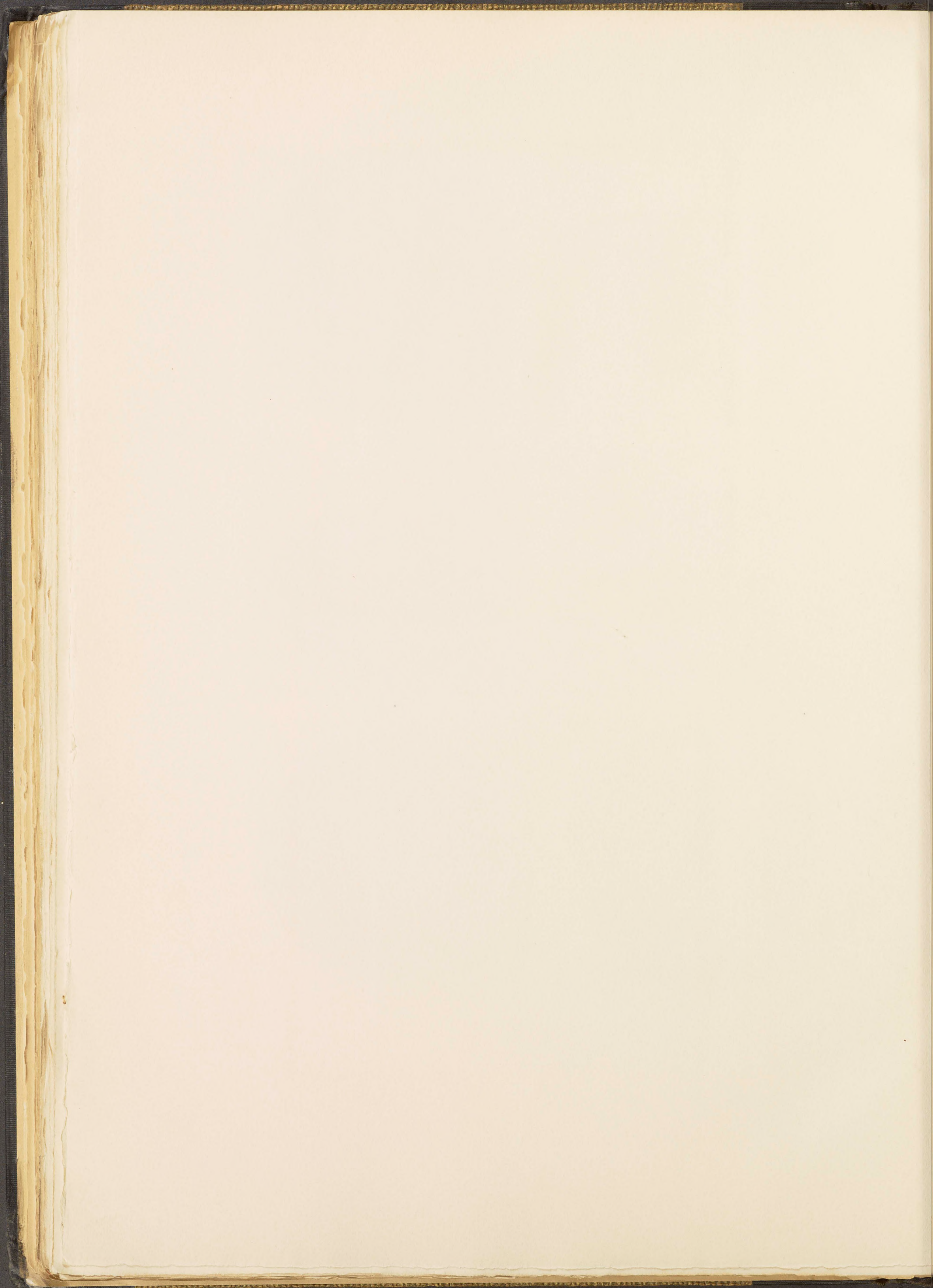


B 189



B 181







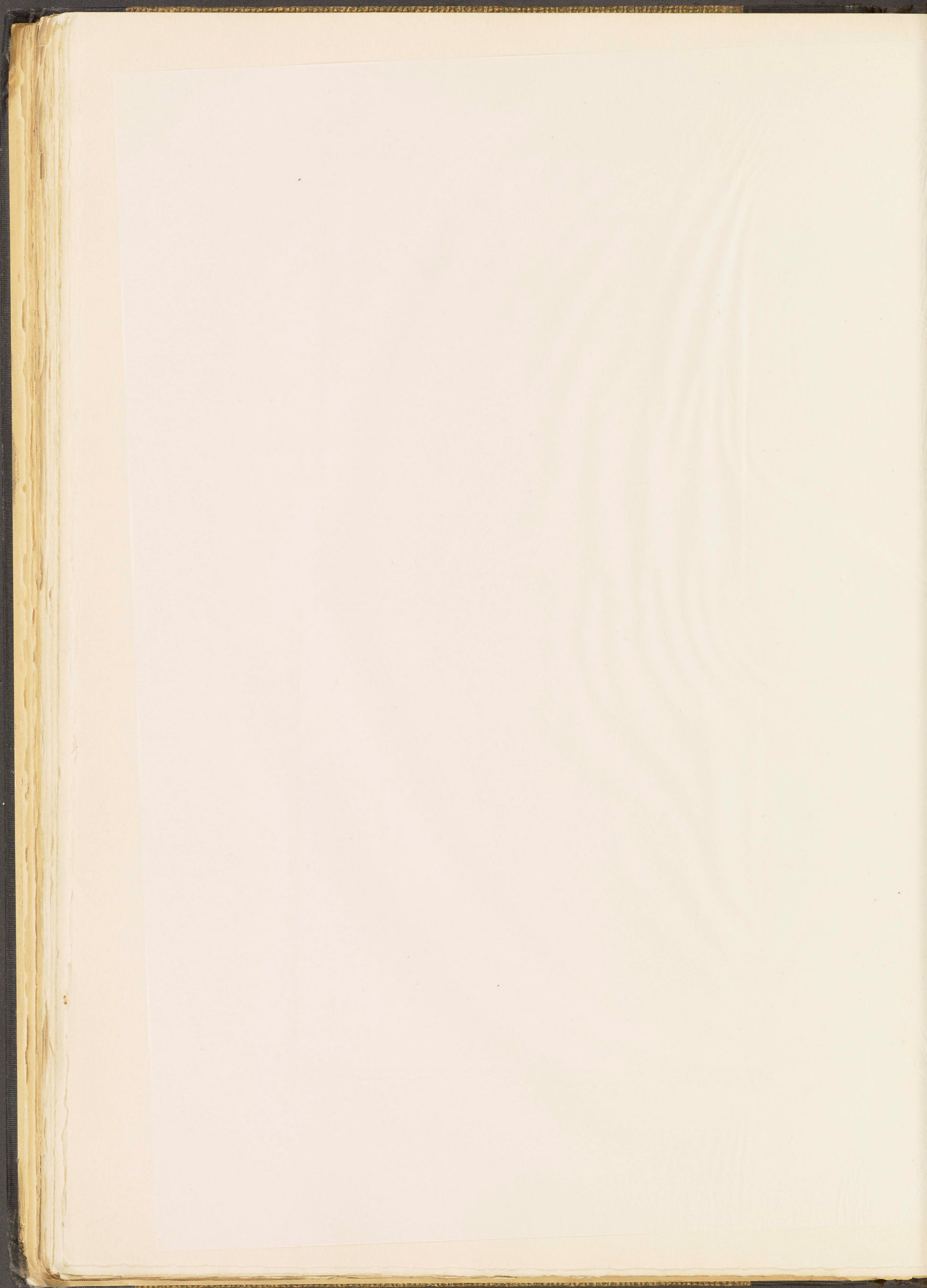


B 182



B 183







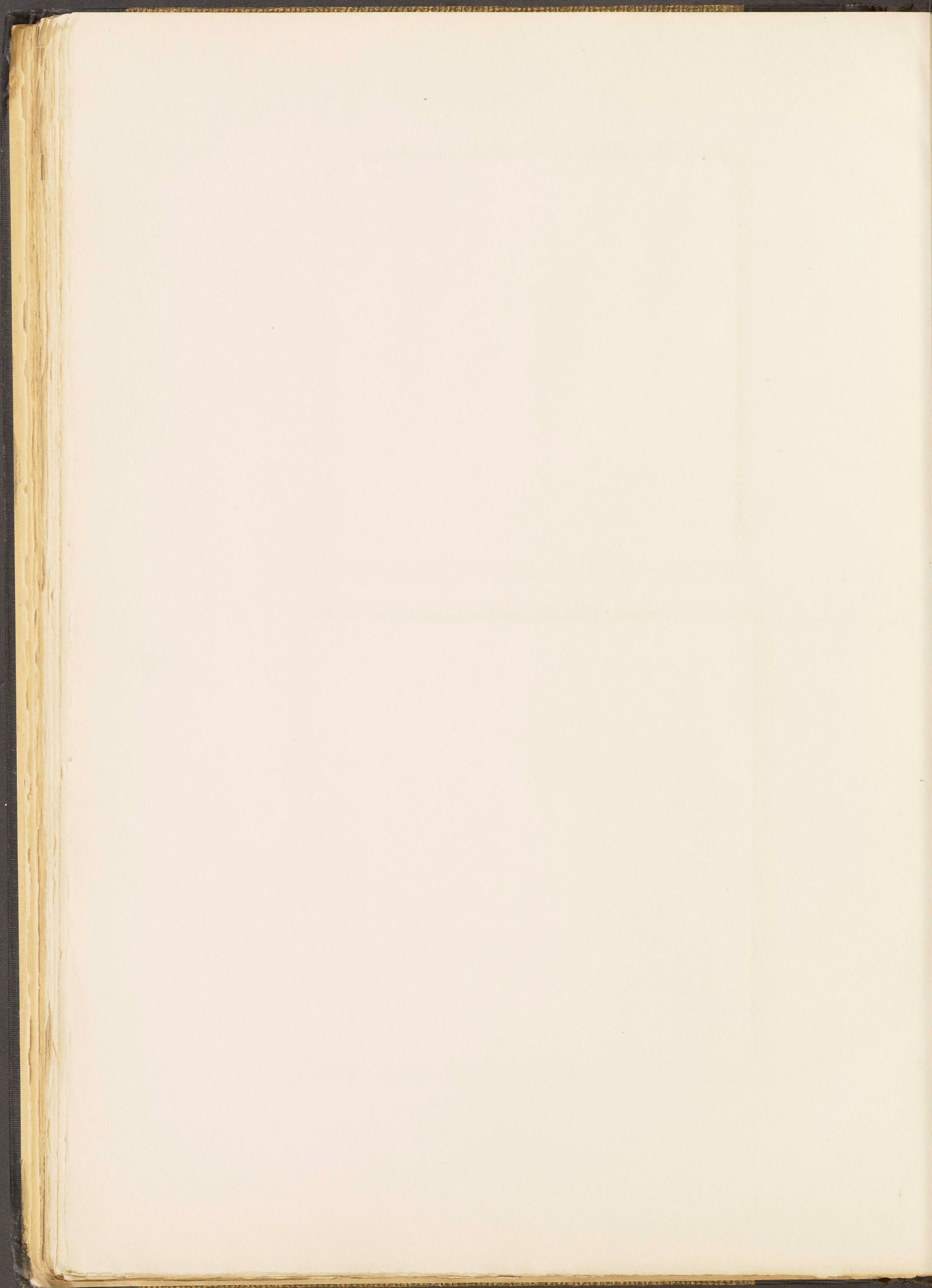


B 182



B 185









B 186



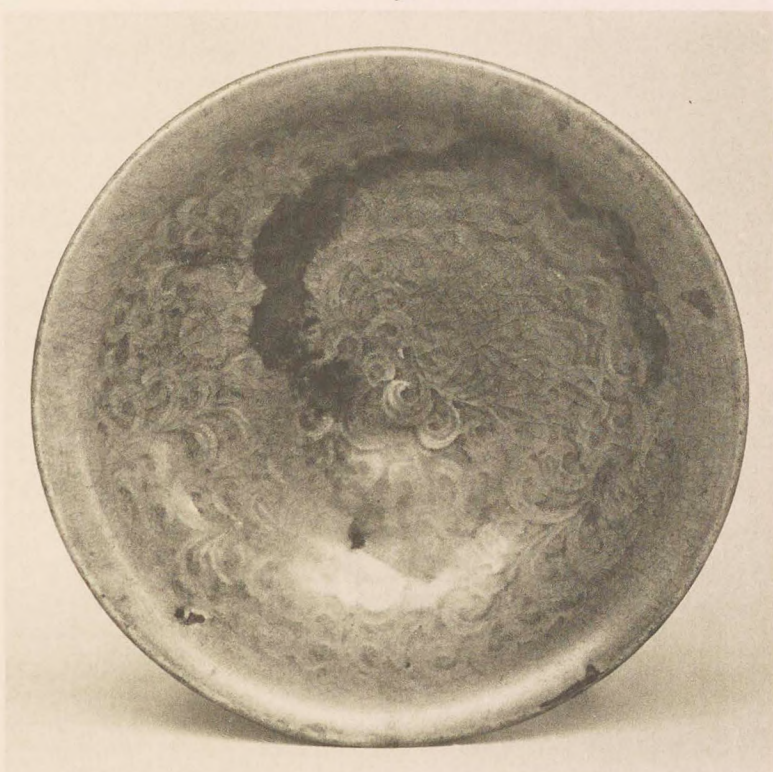
B 176



B 198



B 191

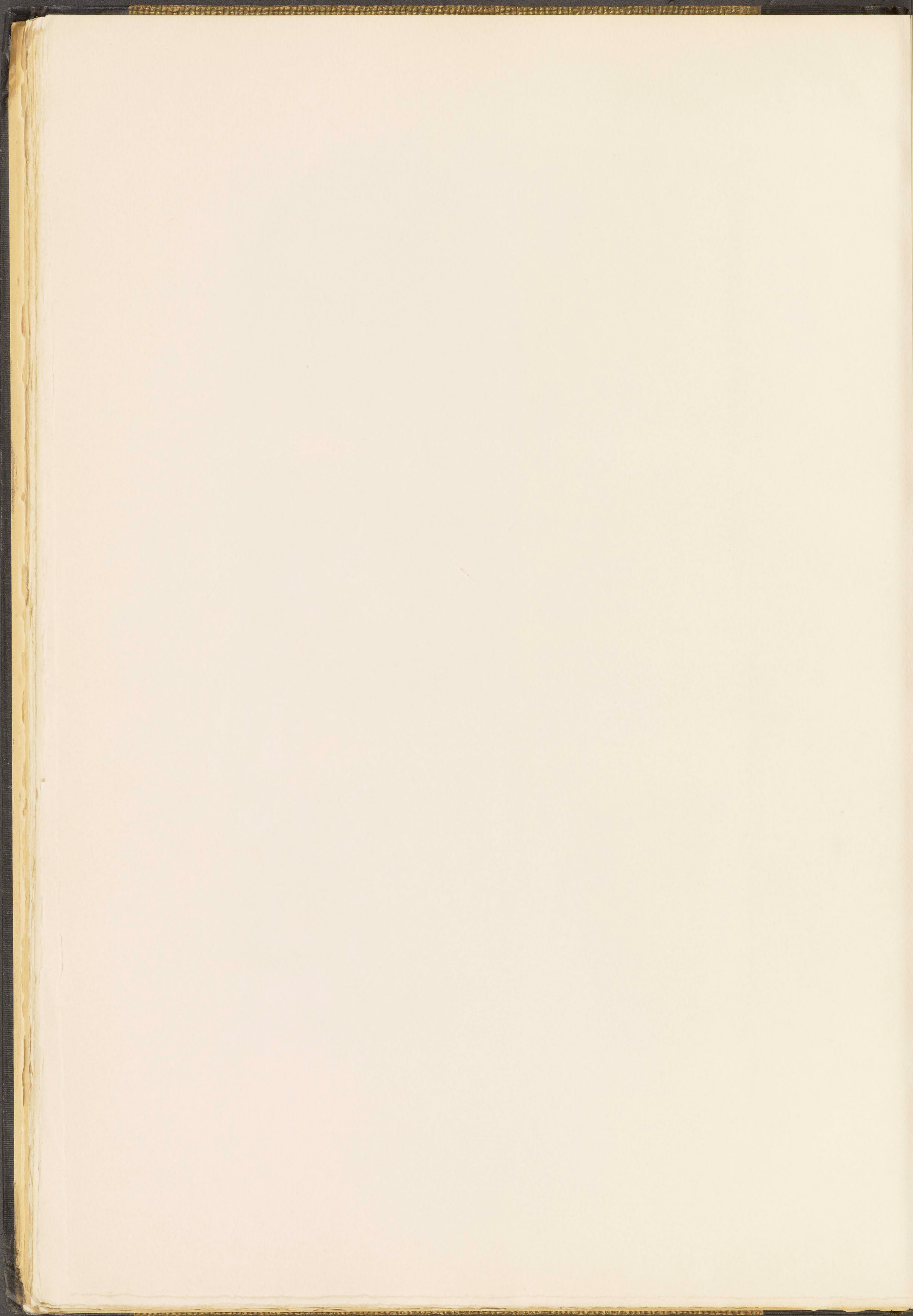


B 196



B 190

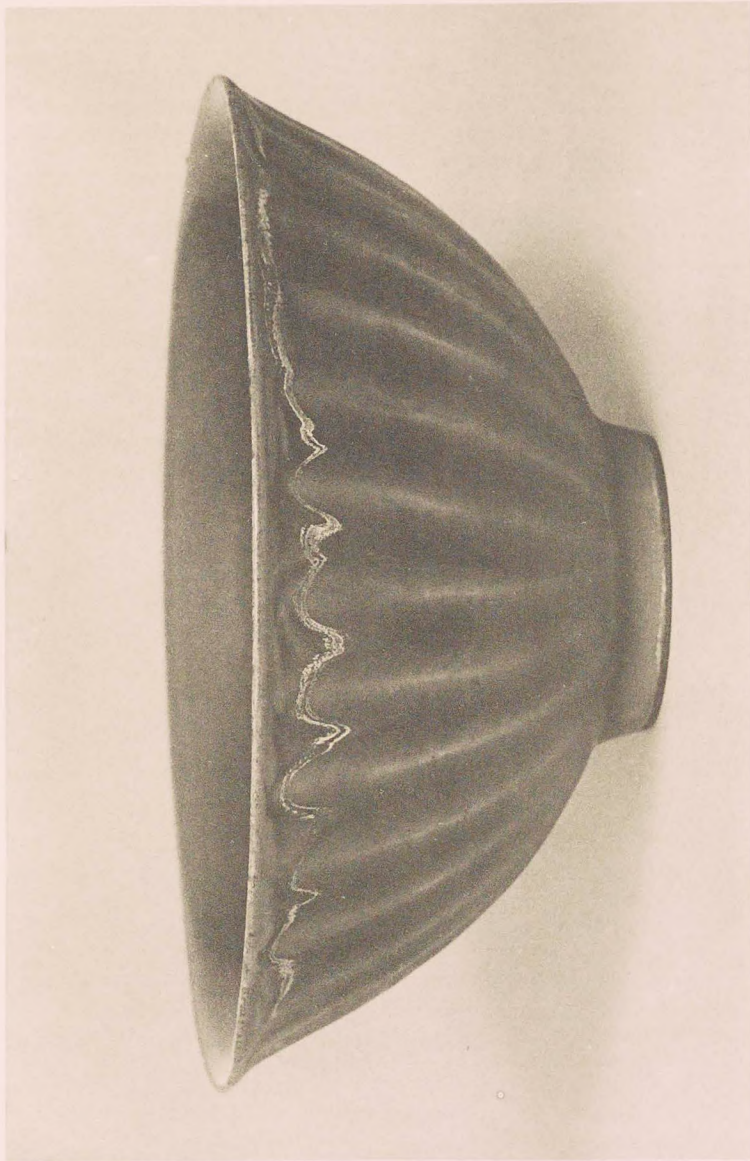




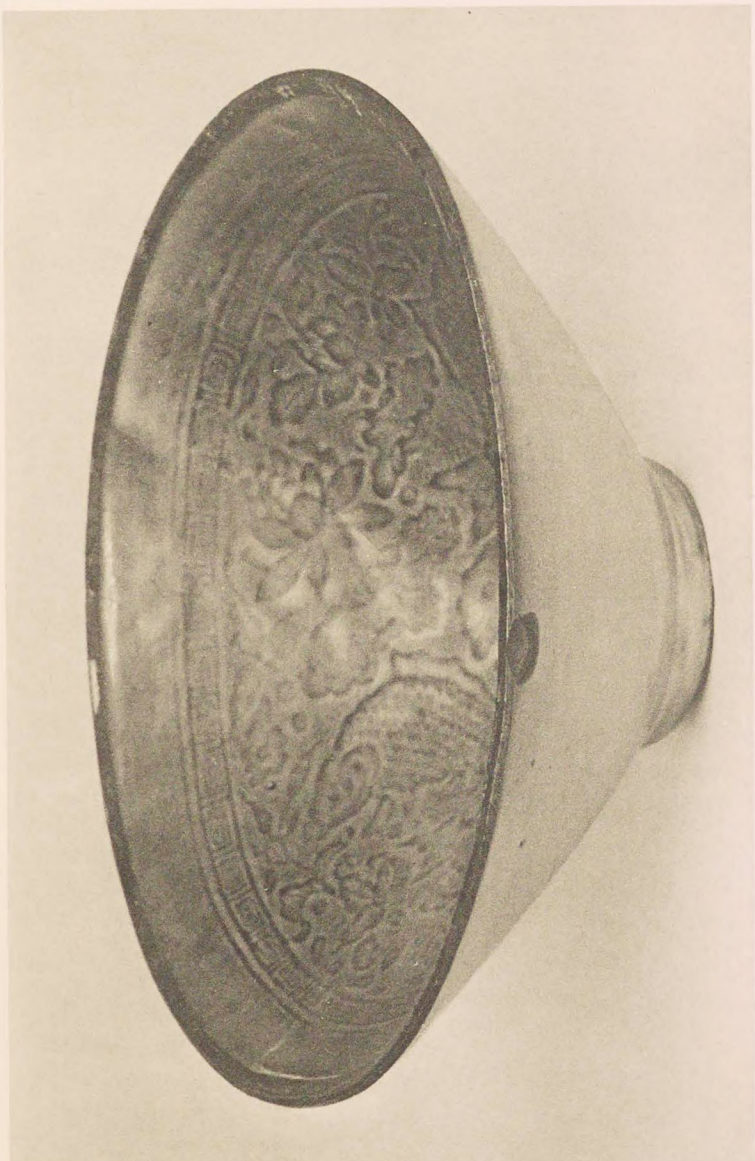




B 195



B 202

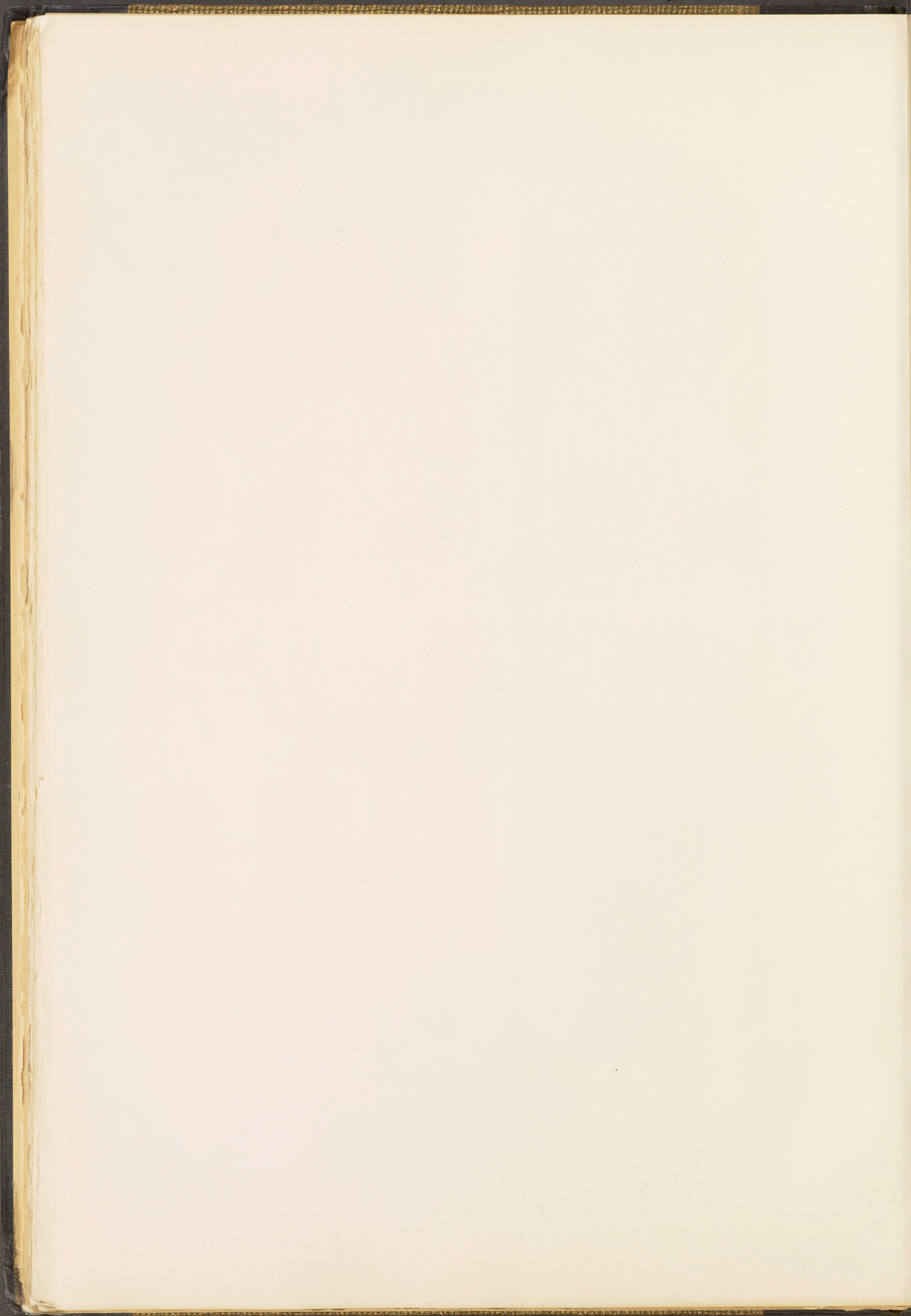


B 175



B 203









B 188



B 205



B 183



B 199



B 197



B 200

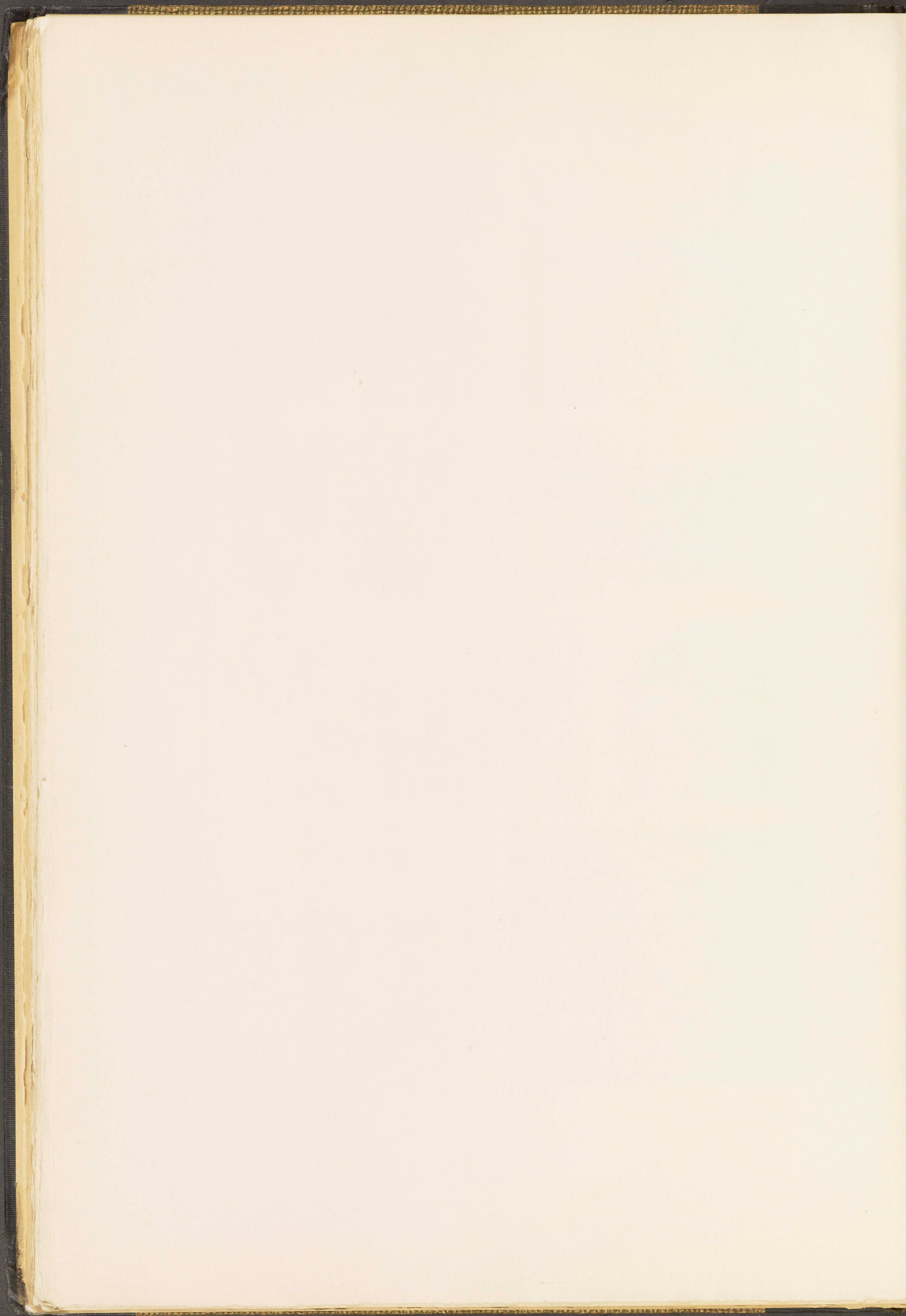


B 169



B 192









B 254



B 255

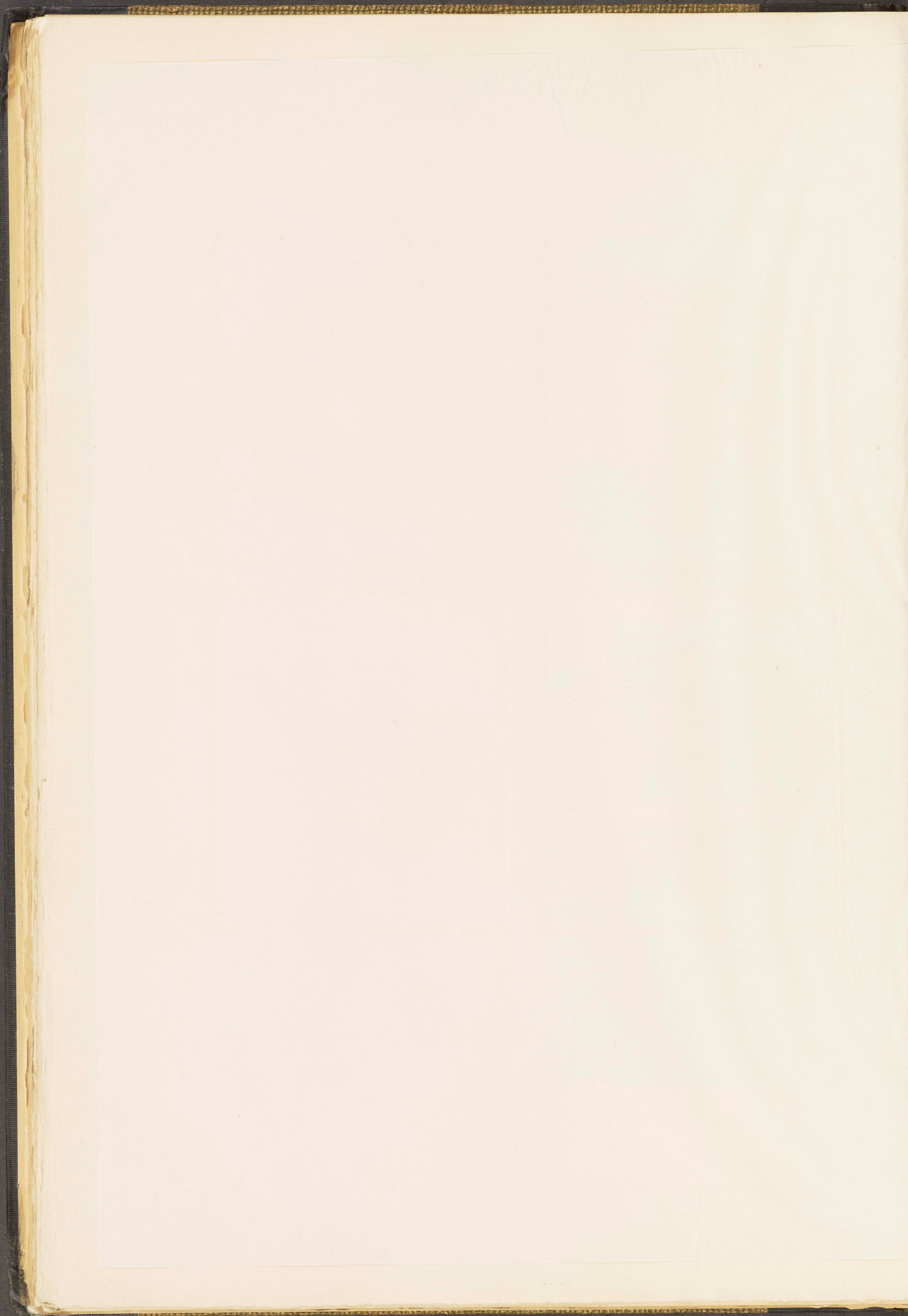


B 212



B 214





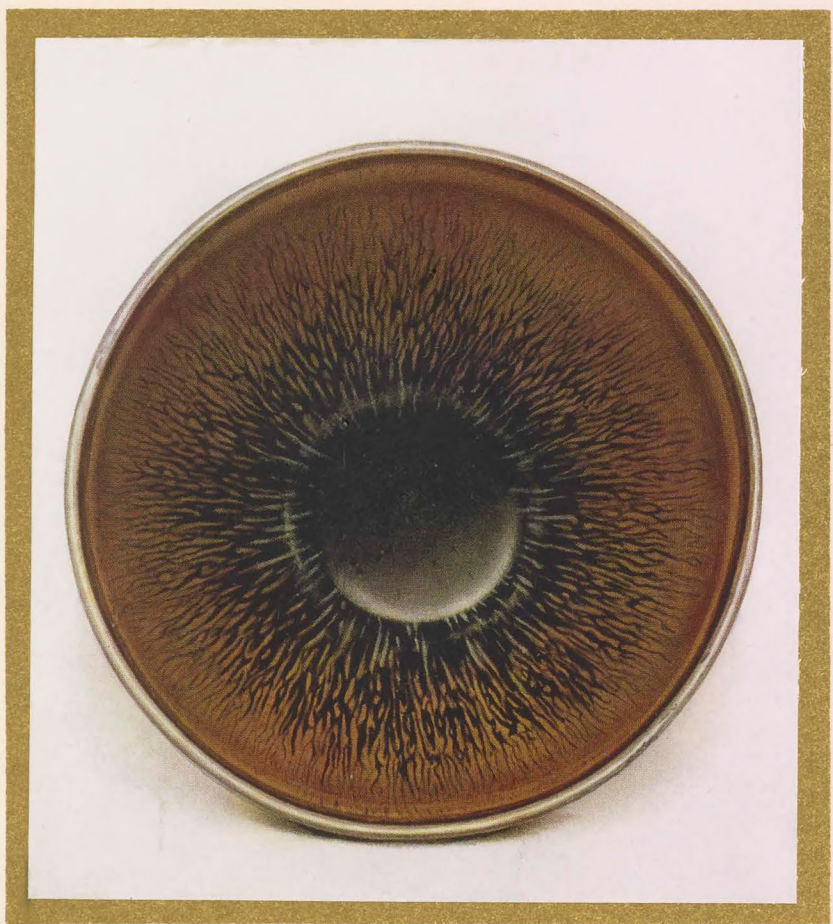




B 254



B 273

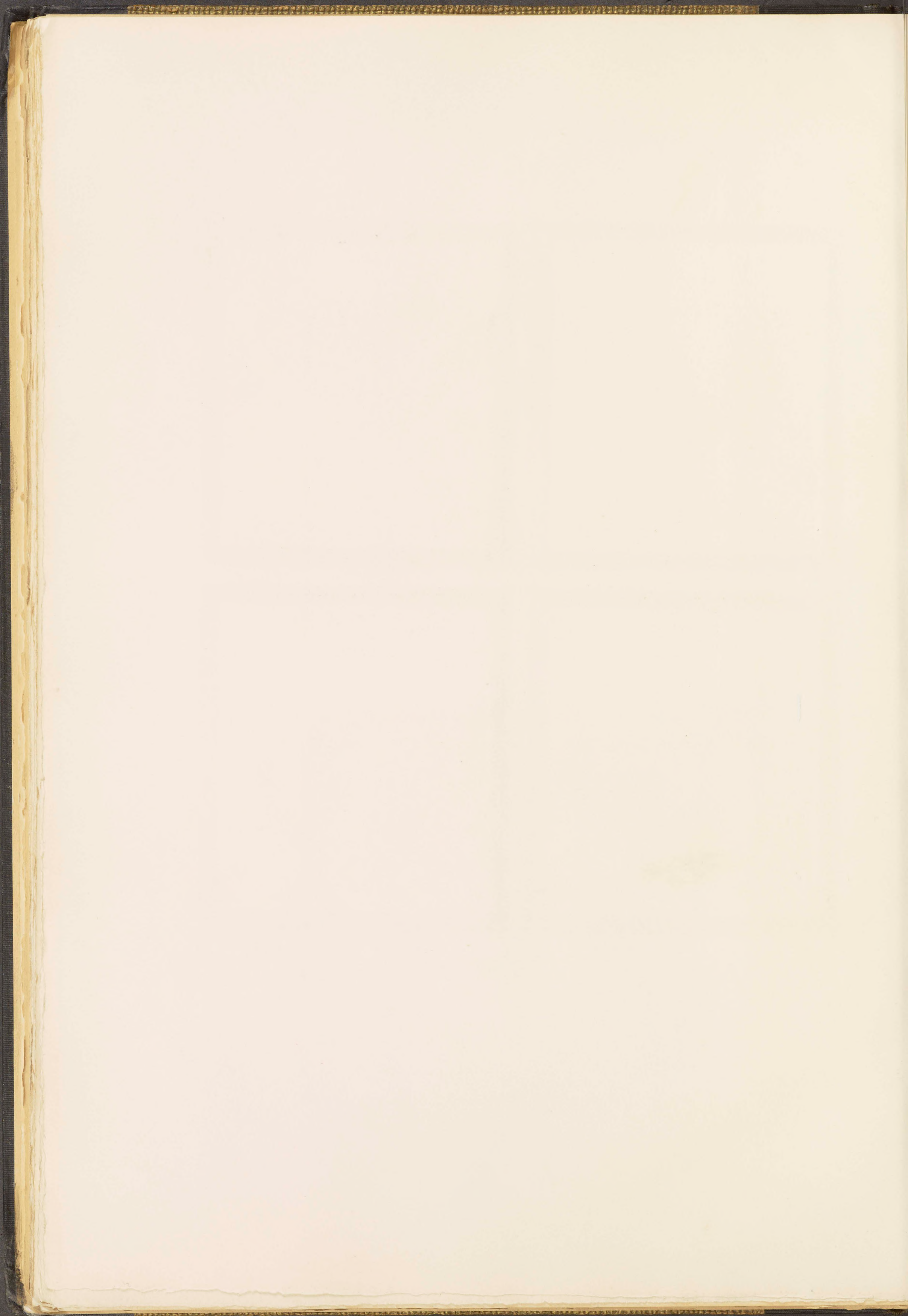


B 212



B 214









B 218



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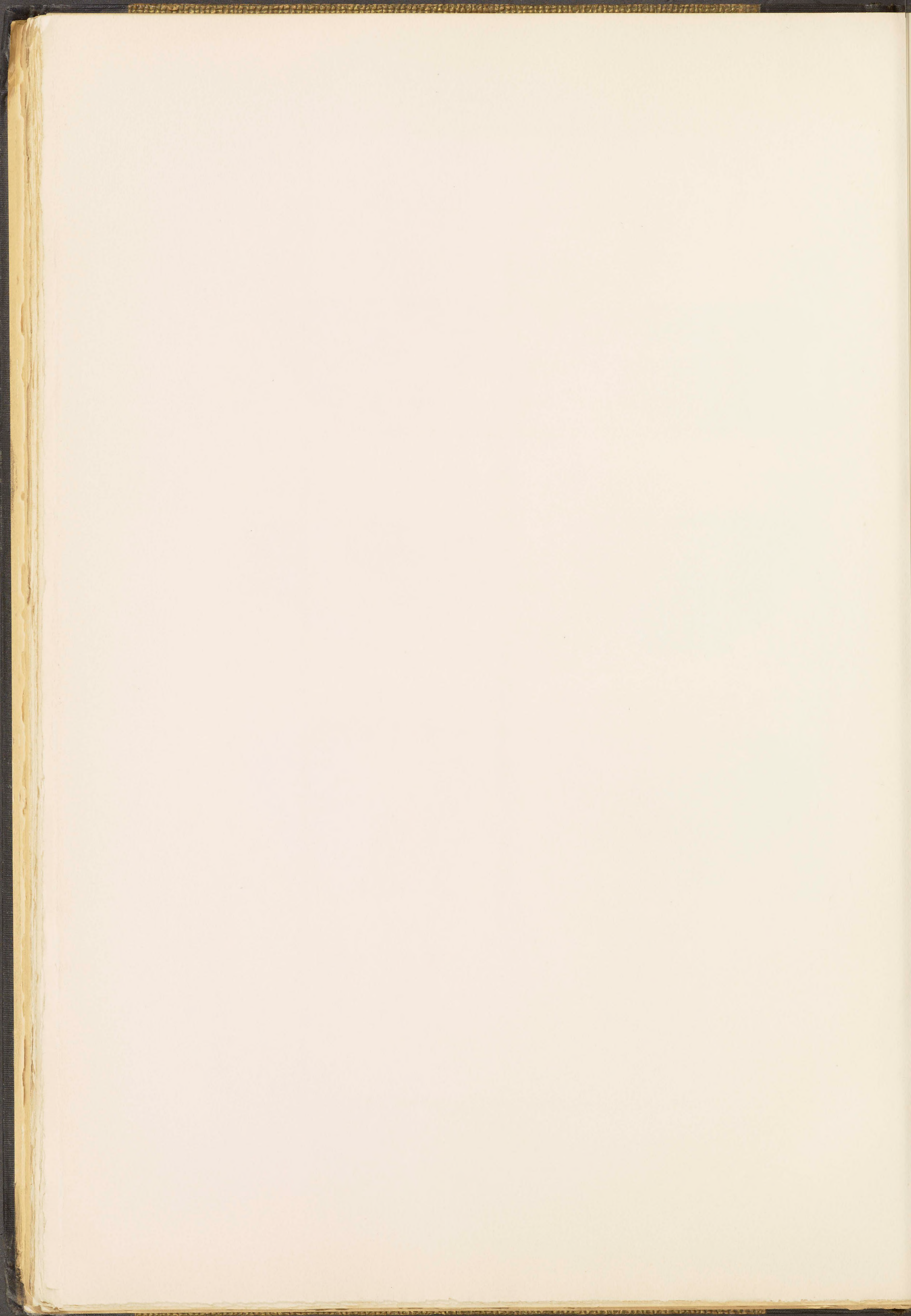


B 215



B 221









B 222

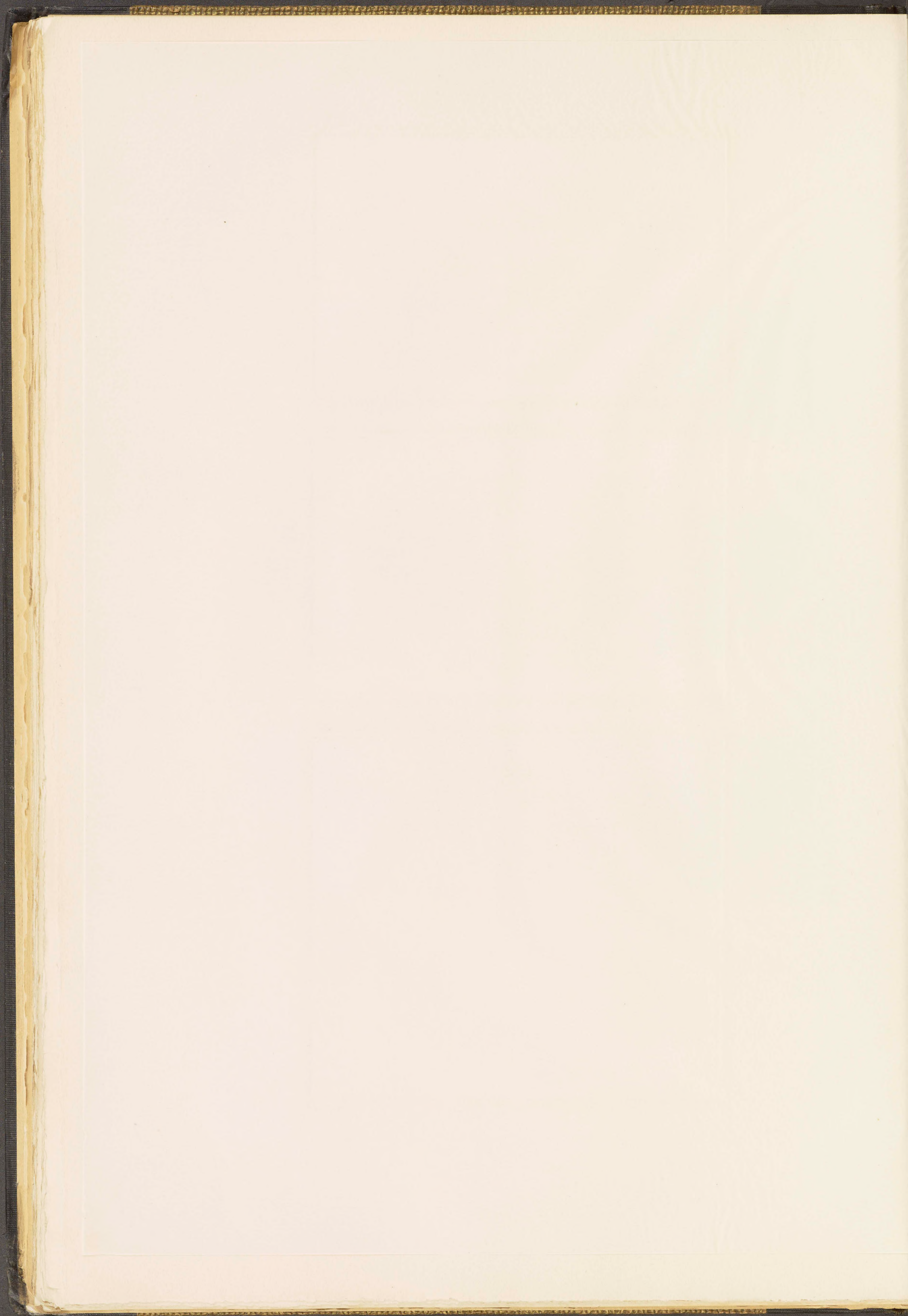


B 224



B 234









B 222

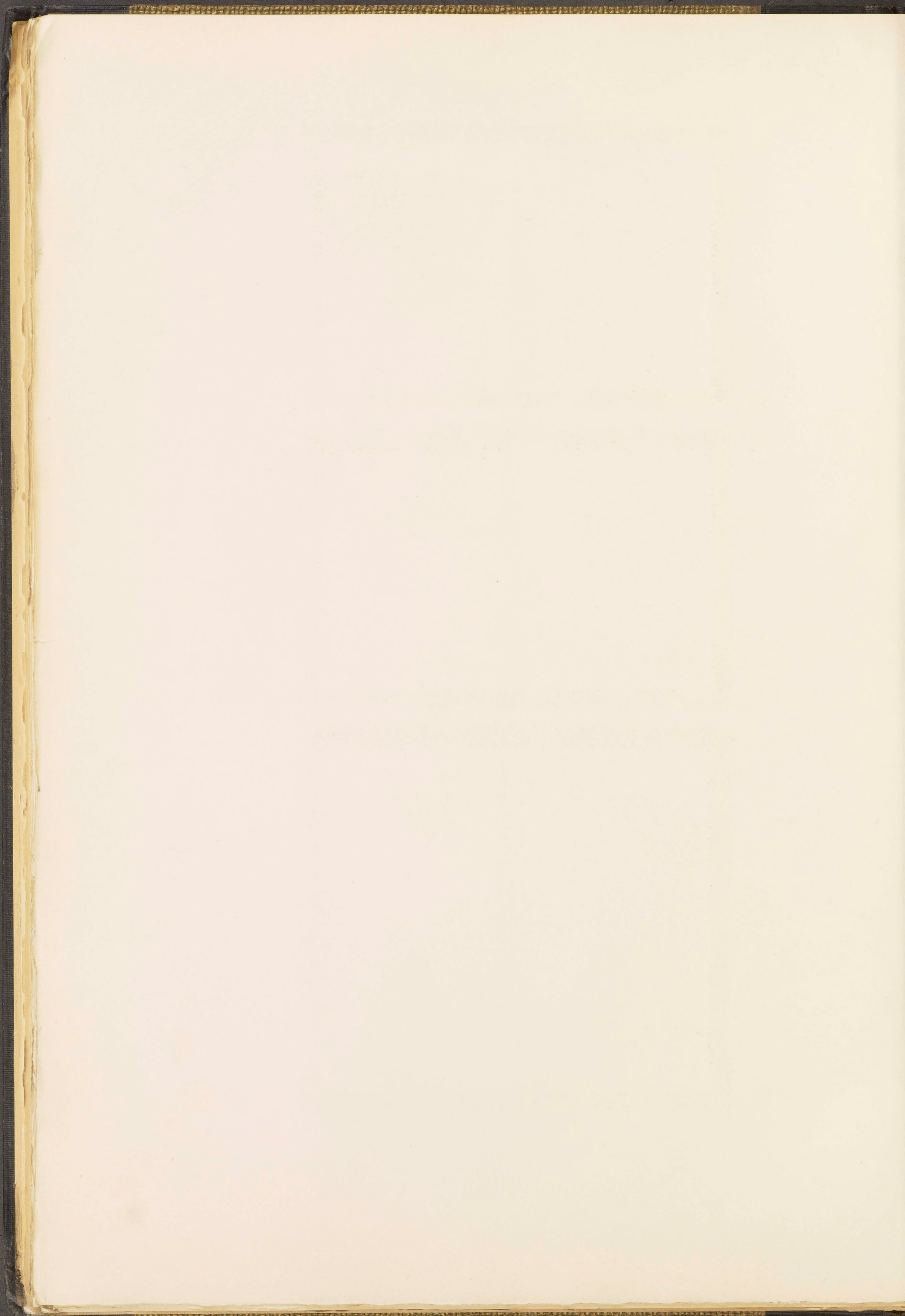


B 224



B 234





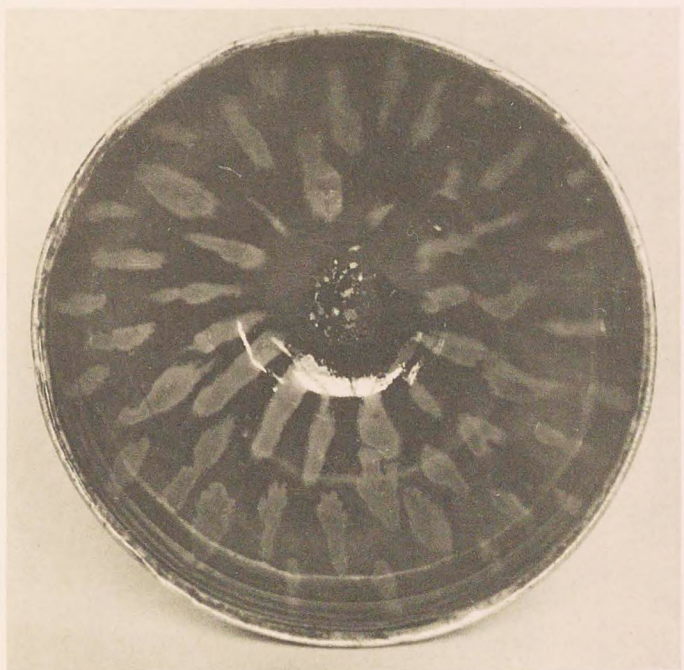




B 227



B 226



B 231



B 230



B 242



B 232

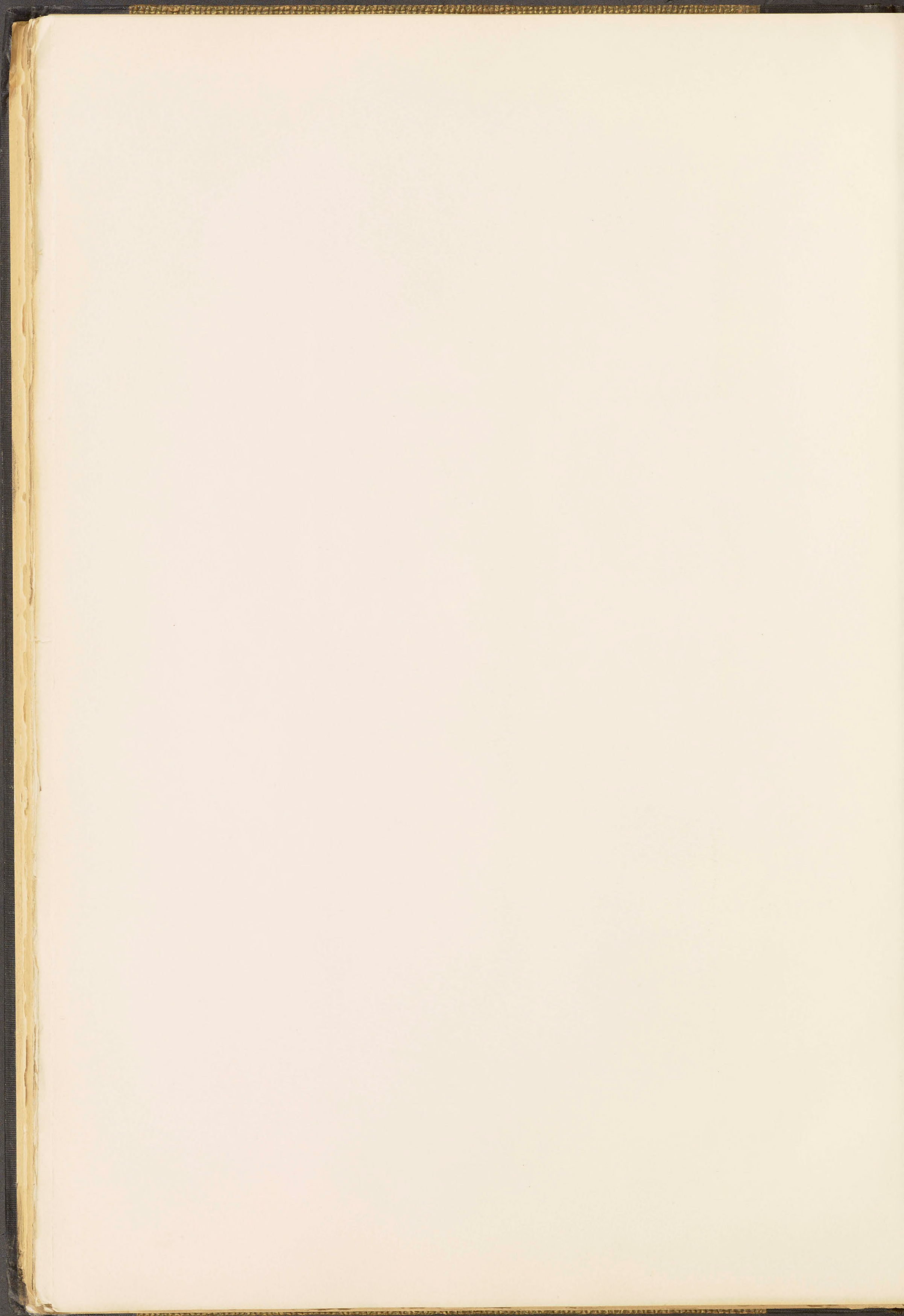


B 225



B 220

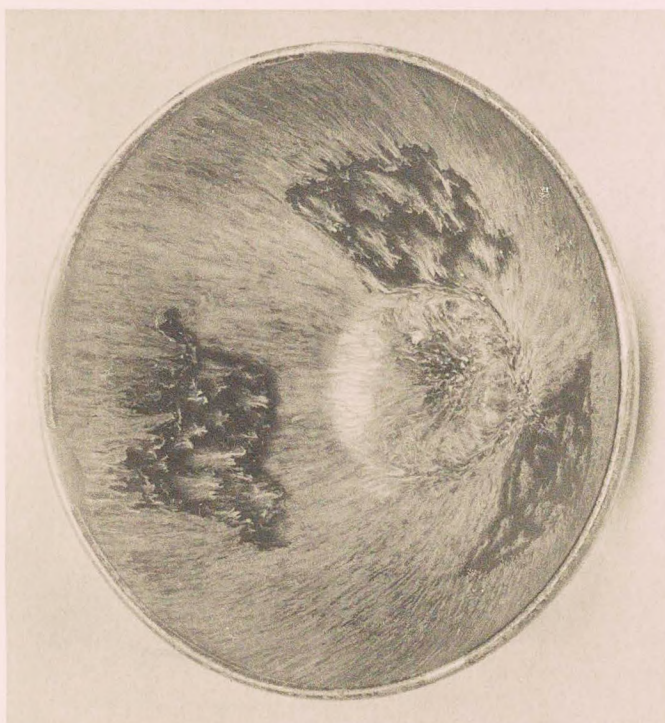




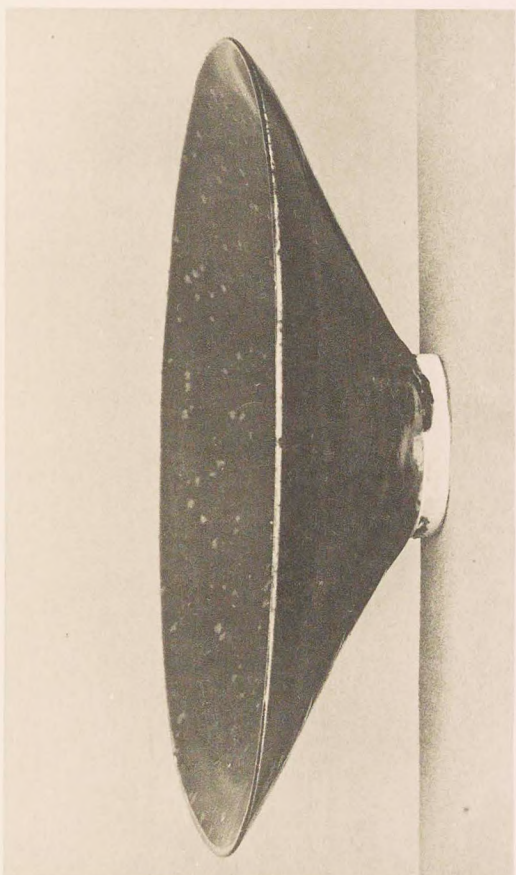




B 233



B 236



B 248



B 228

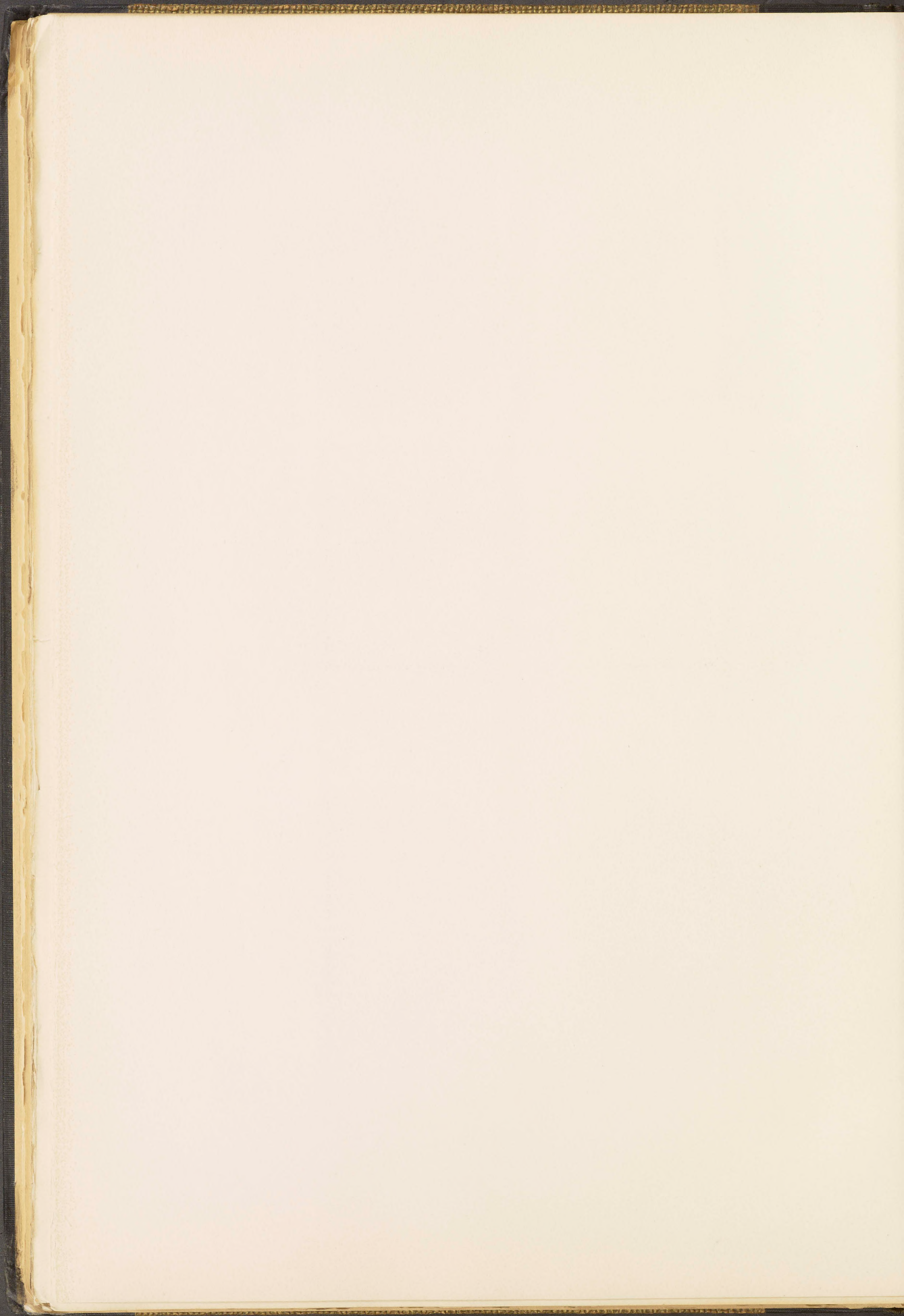


B 239

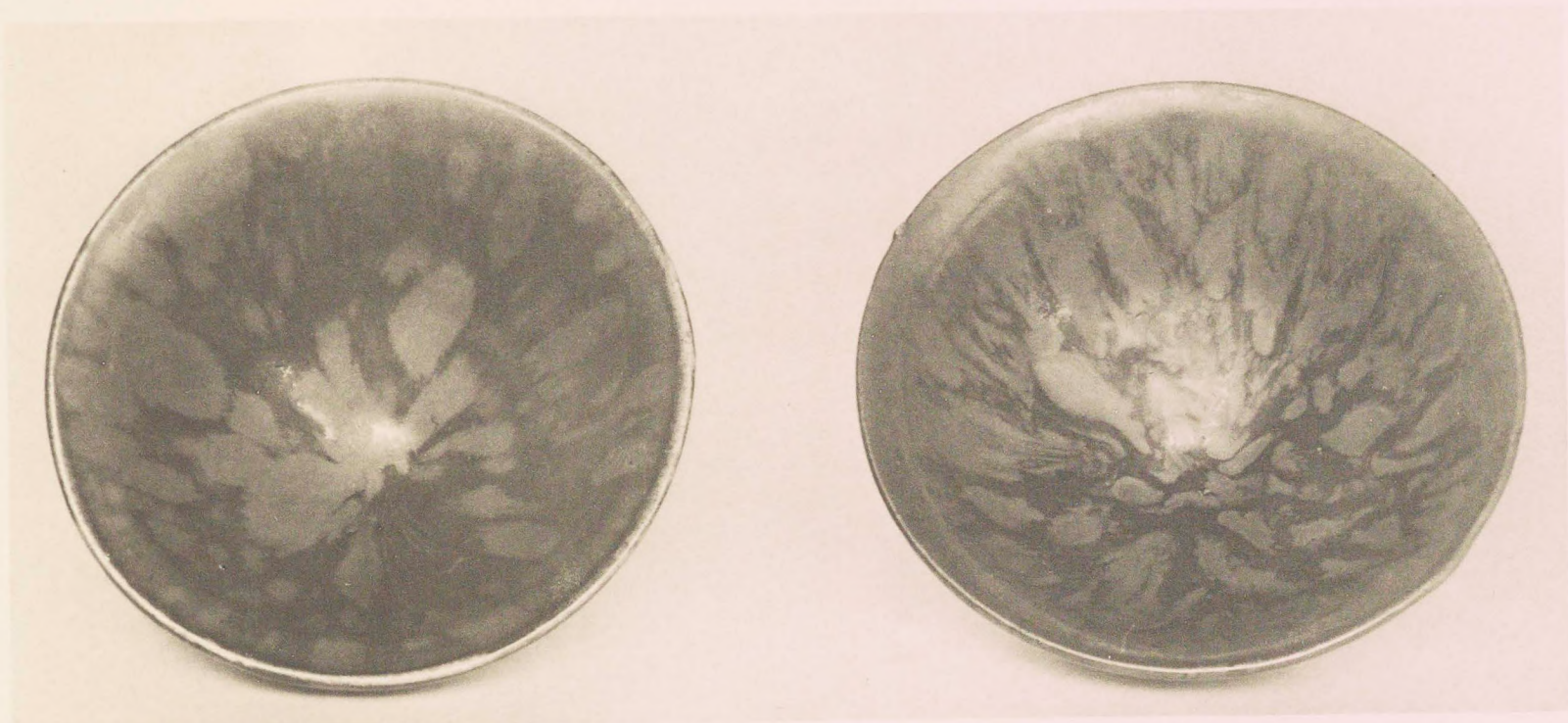


B 237







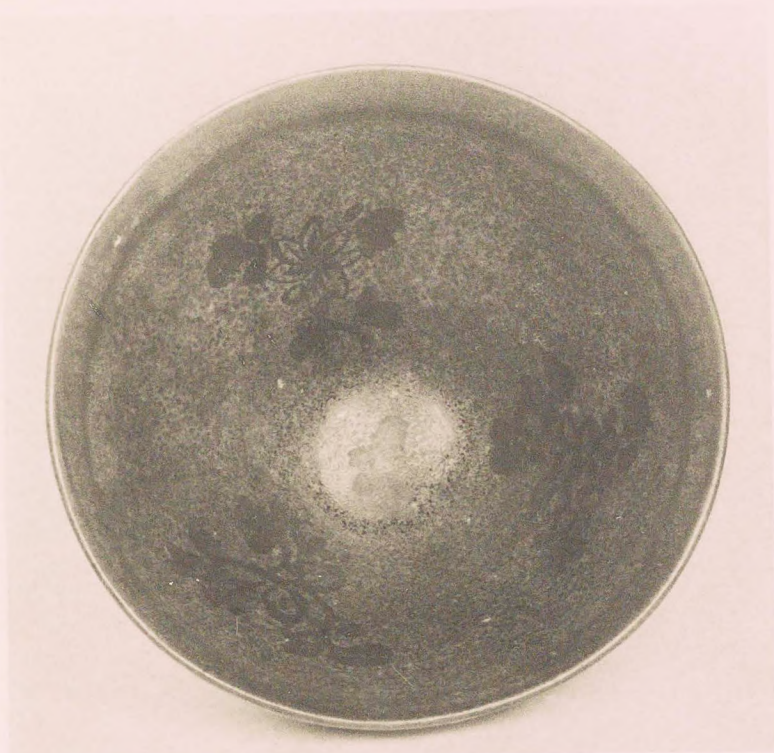


B 247

B 246



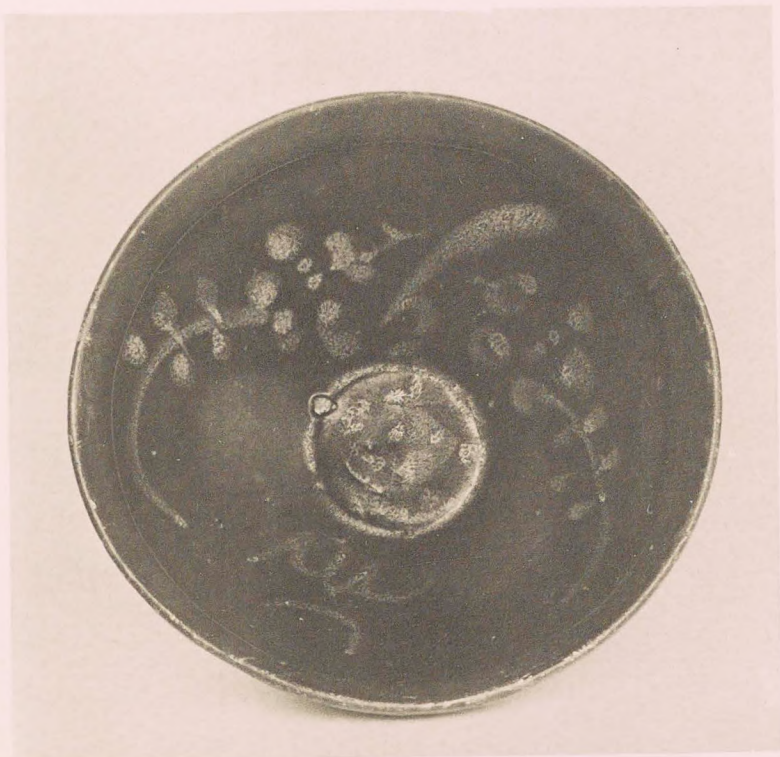
B 235



B 238

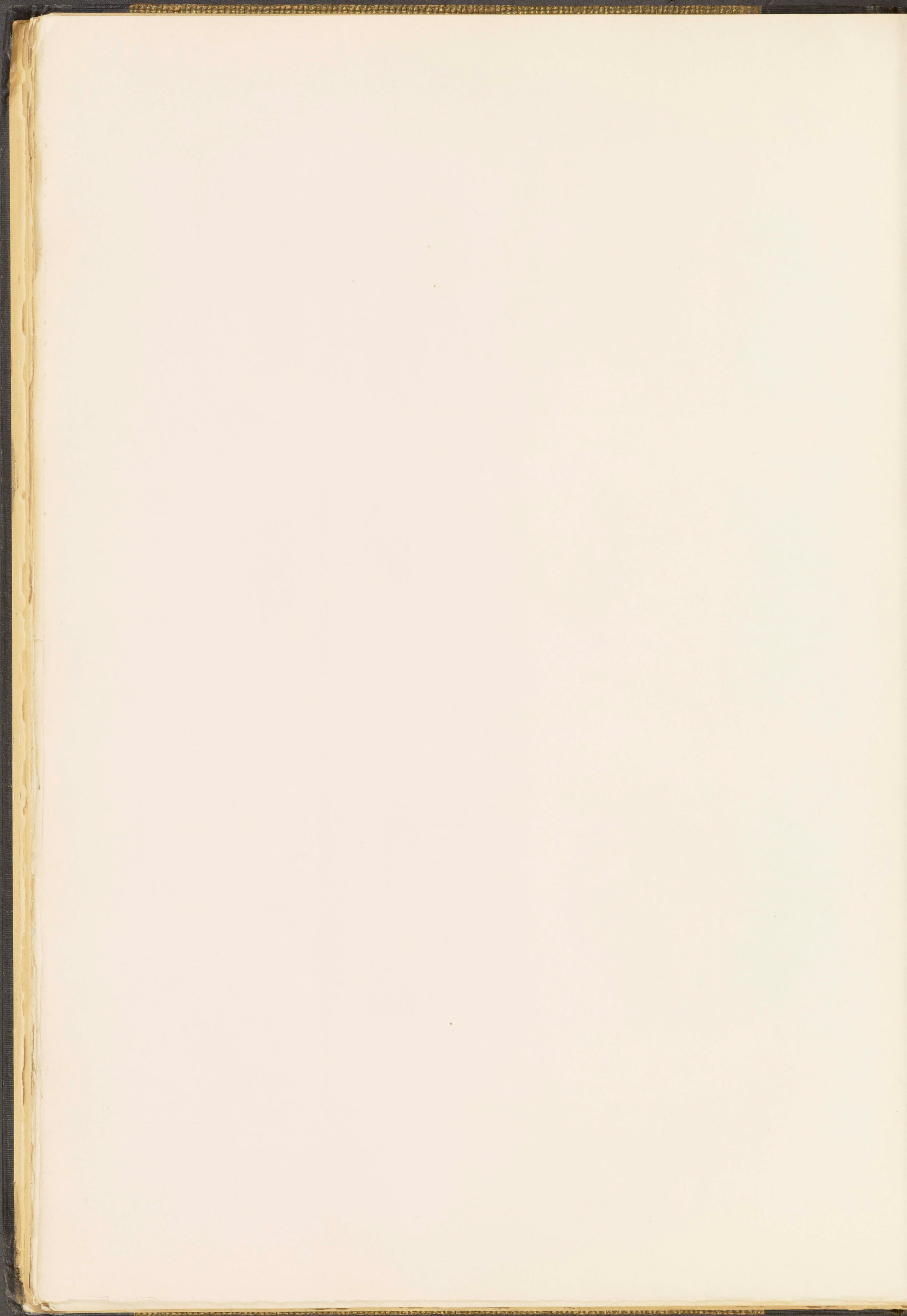


B 240



B 241









H 276

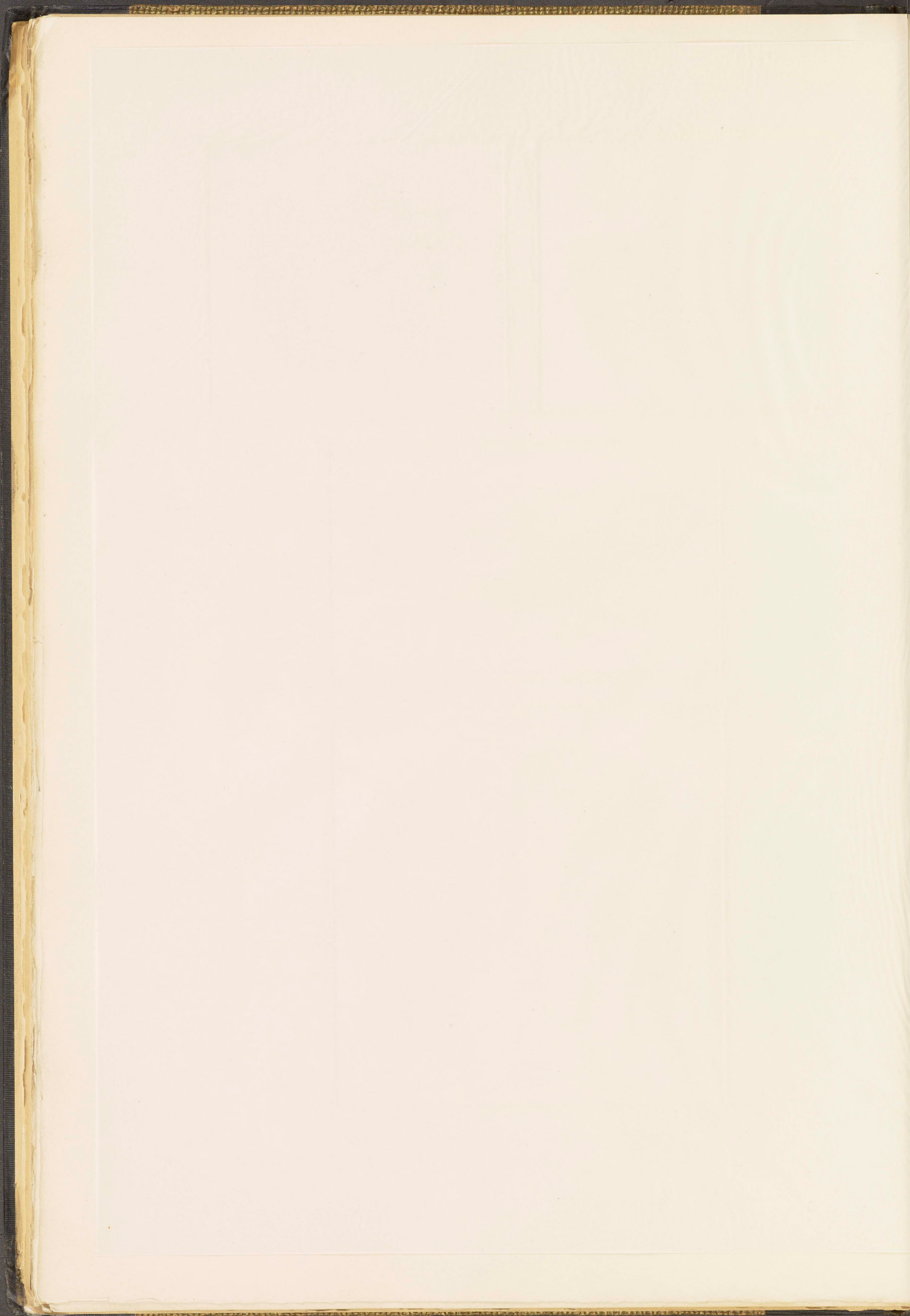


H 243



H 243









B 278

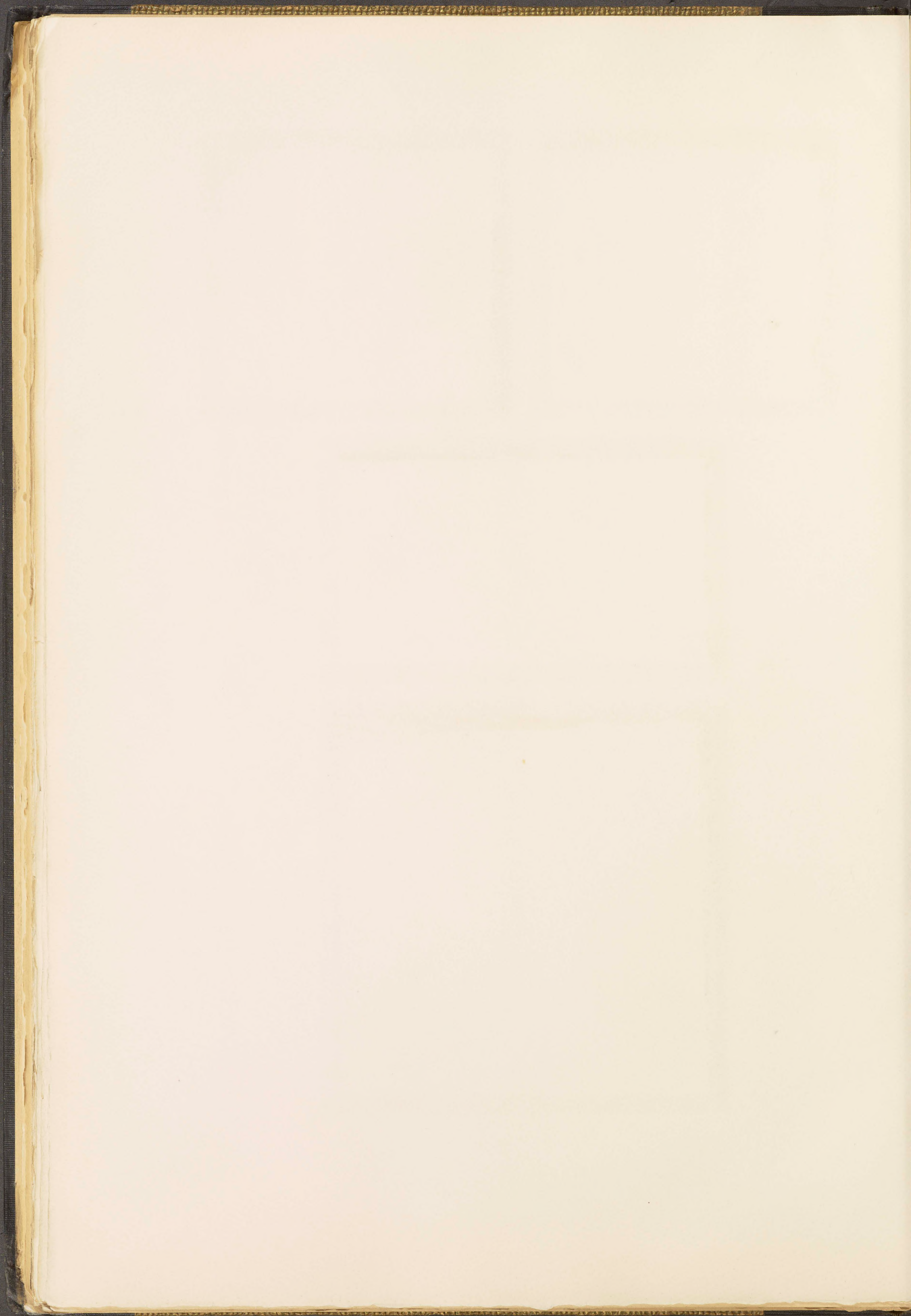


B 243



B 243

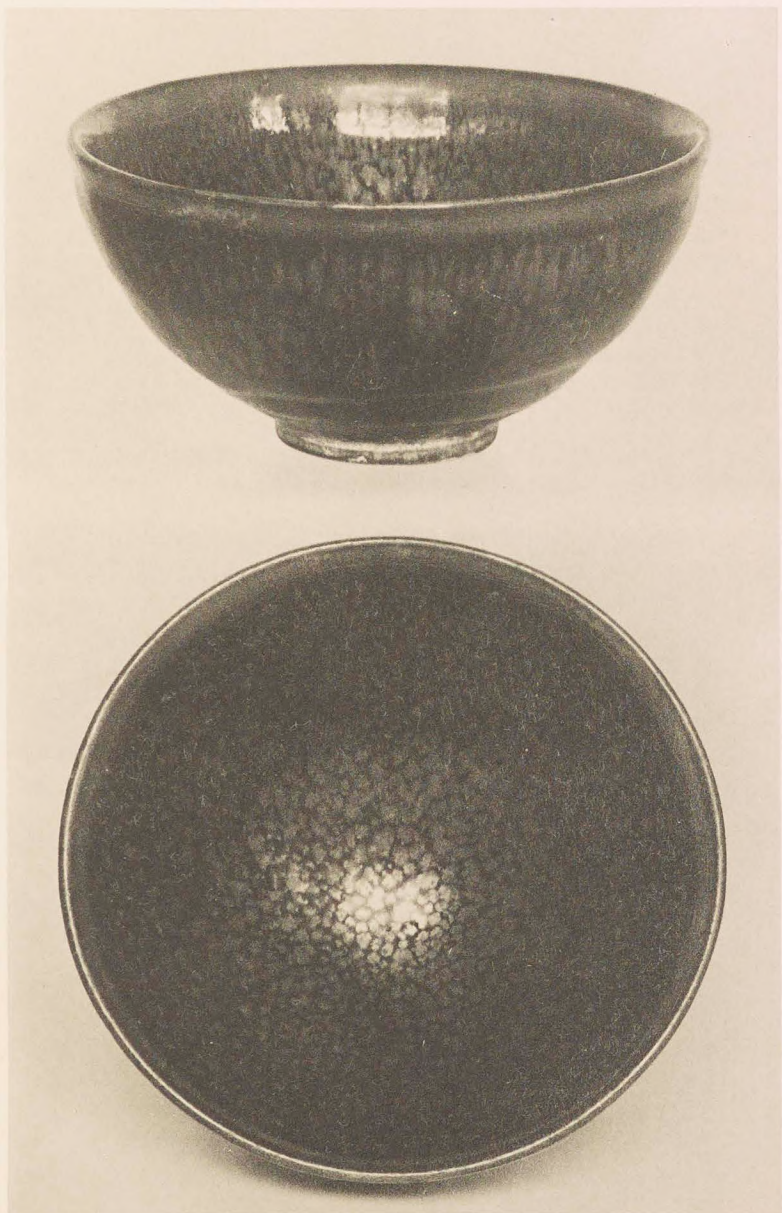








B 274



B 244

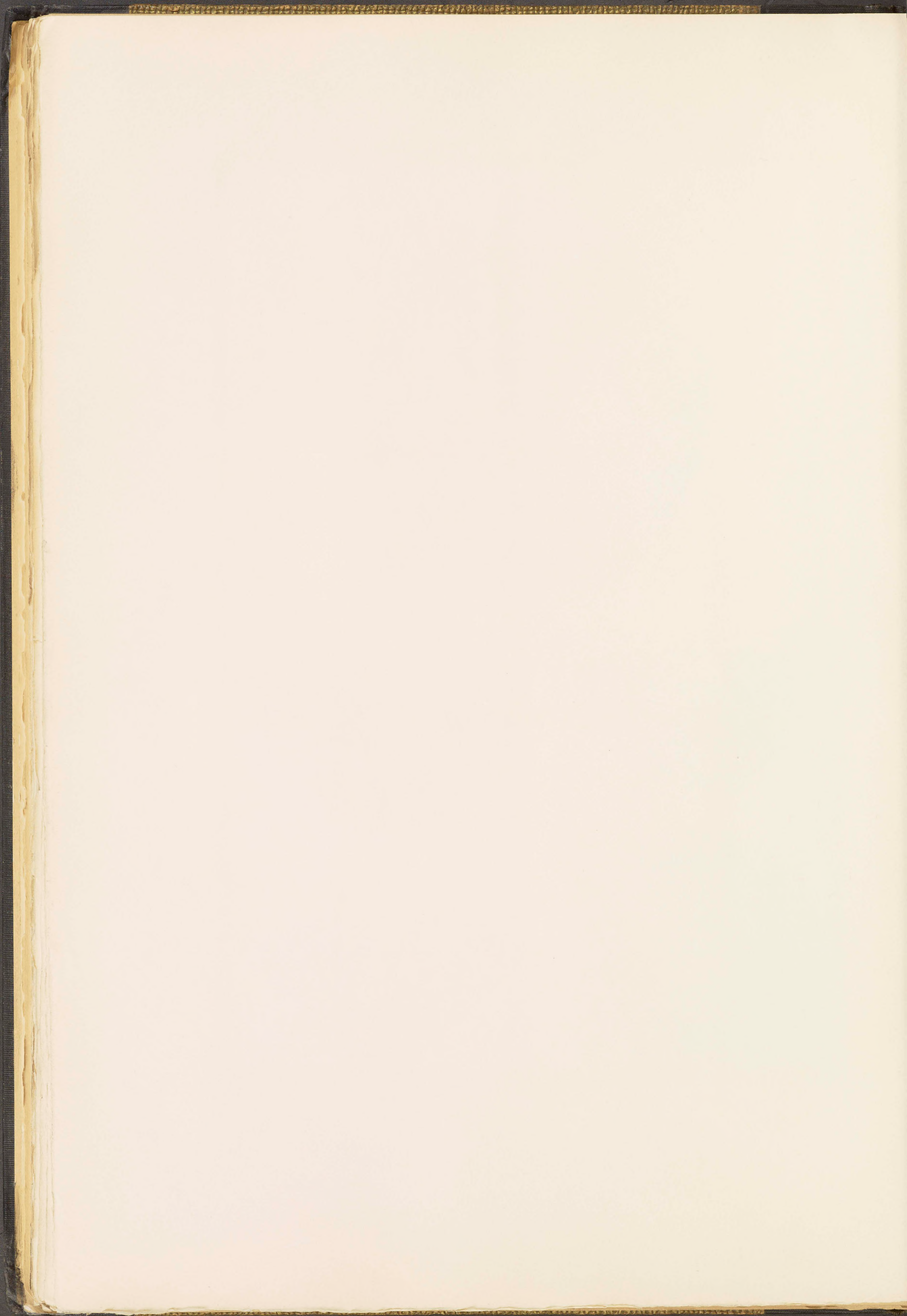


B 272



B 245

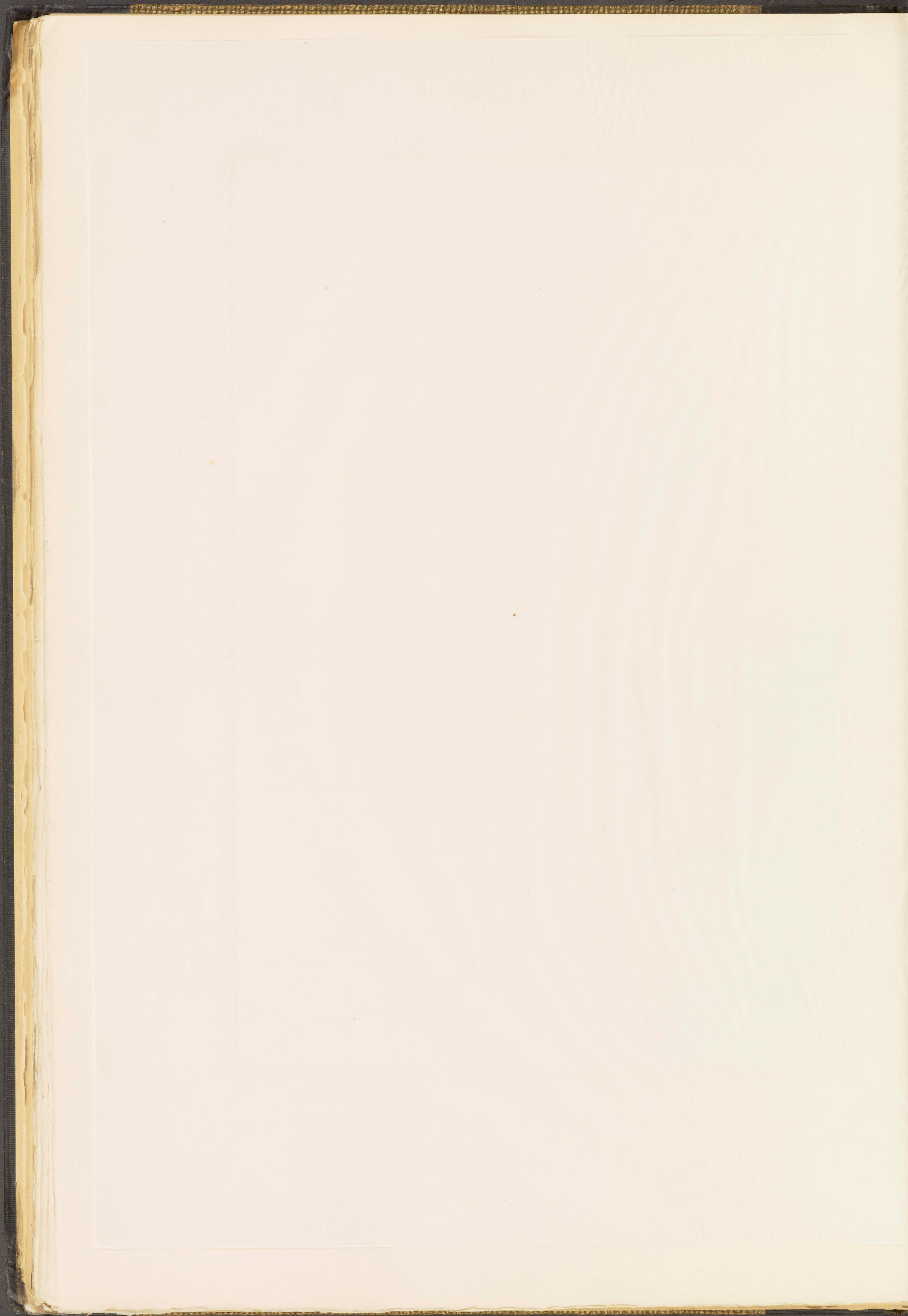










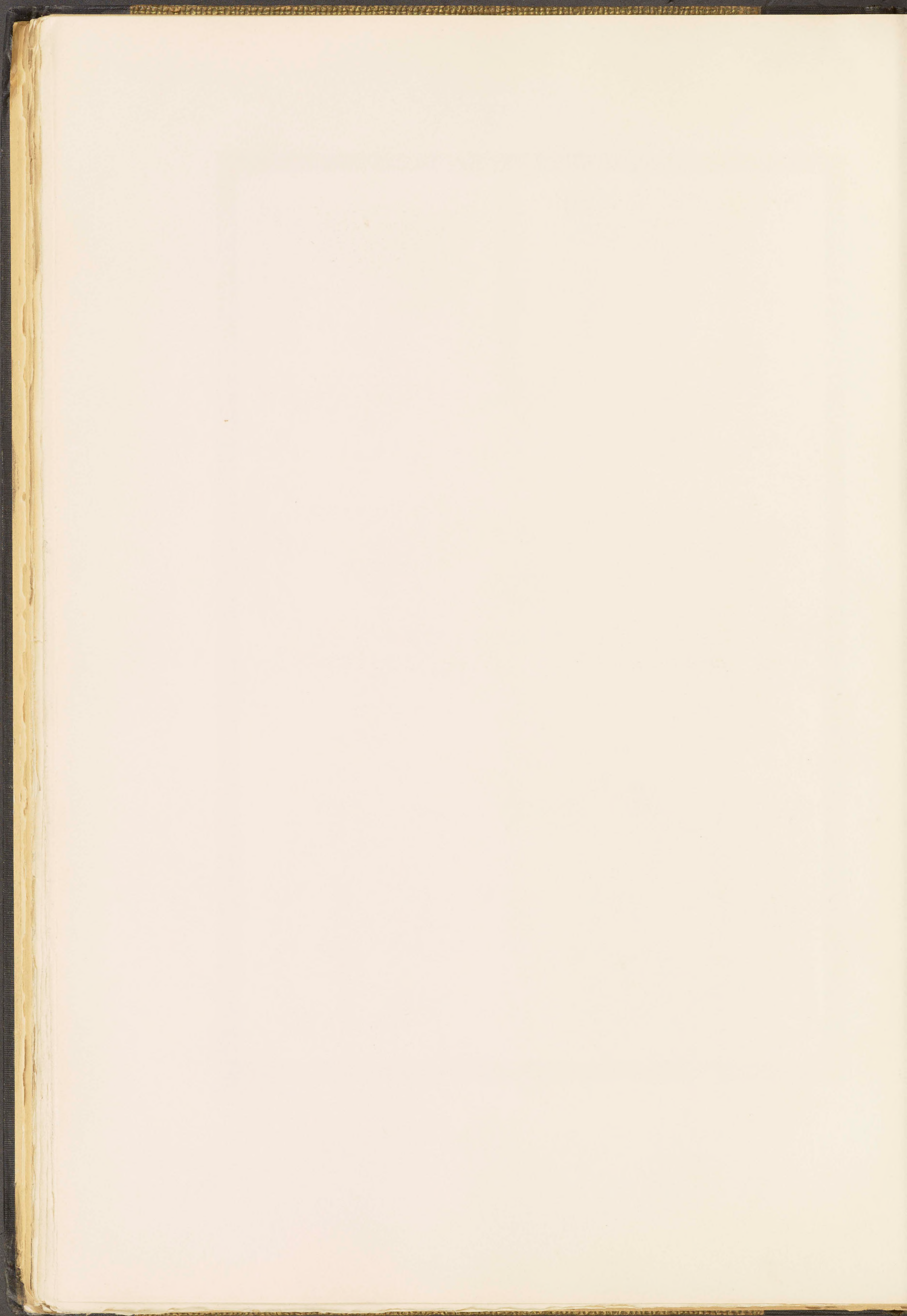




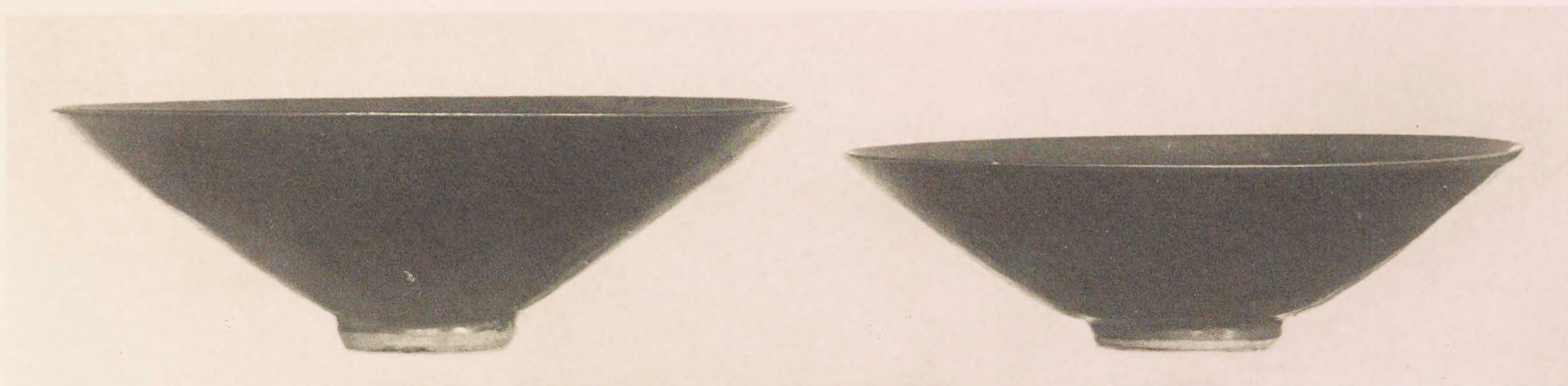


B 258









B 251

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B 257



B 268



B 261



B 256

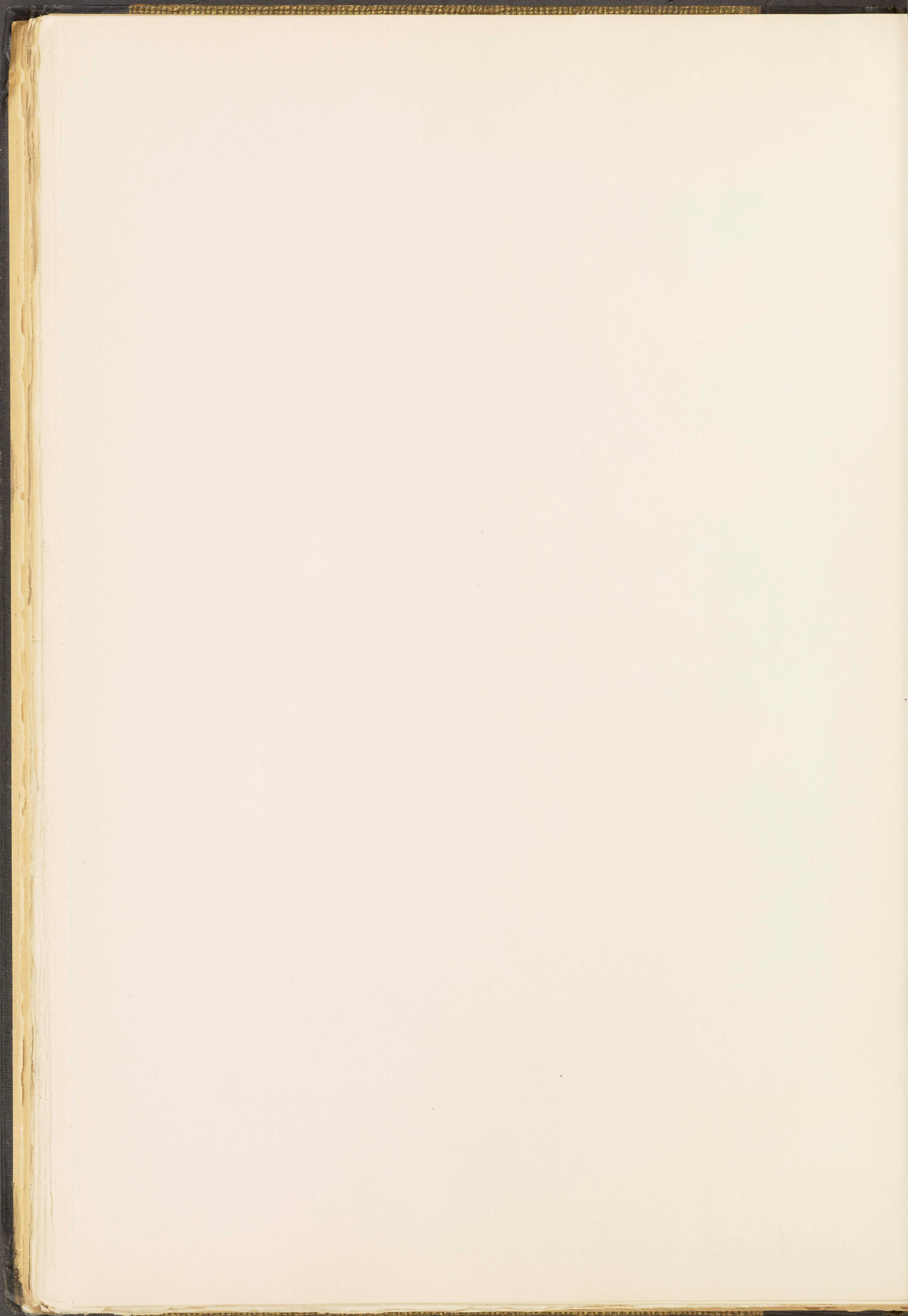


B 253



B 255







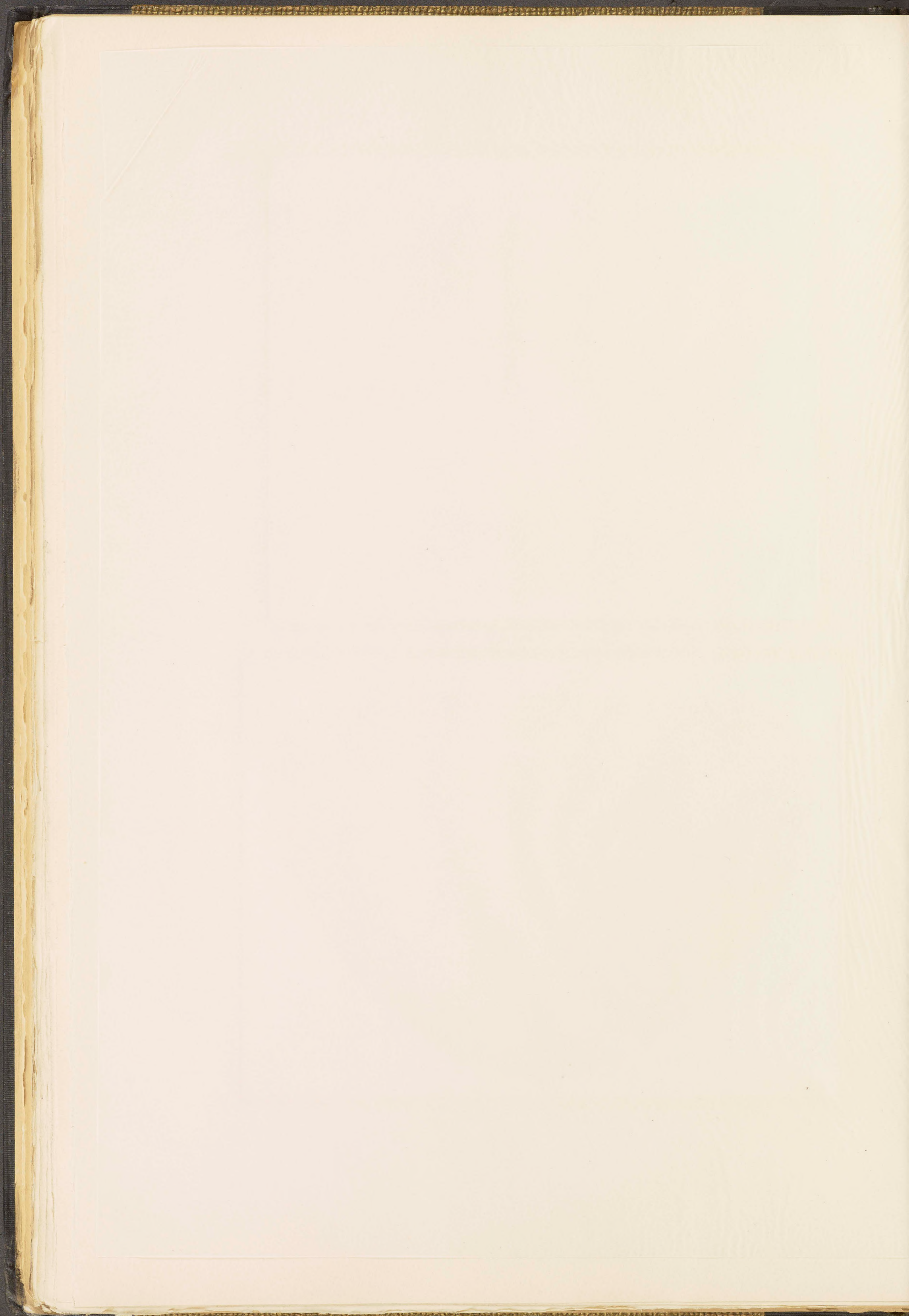


B 213



B 214







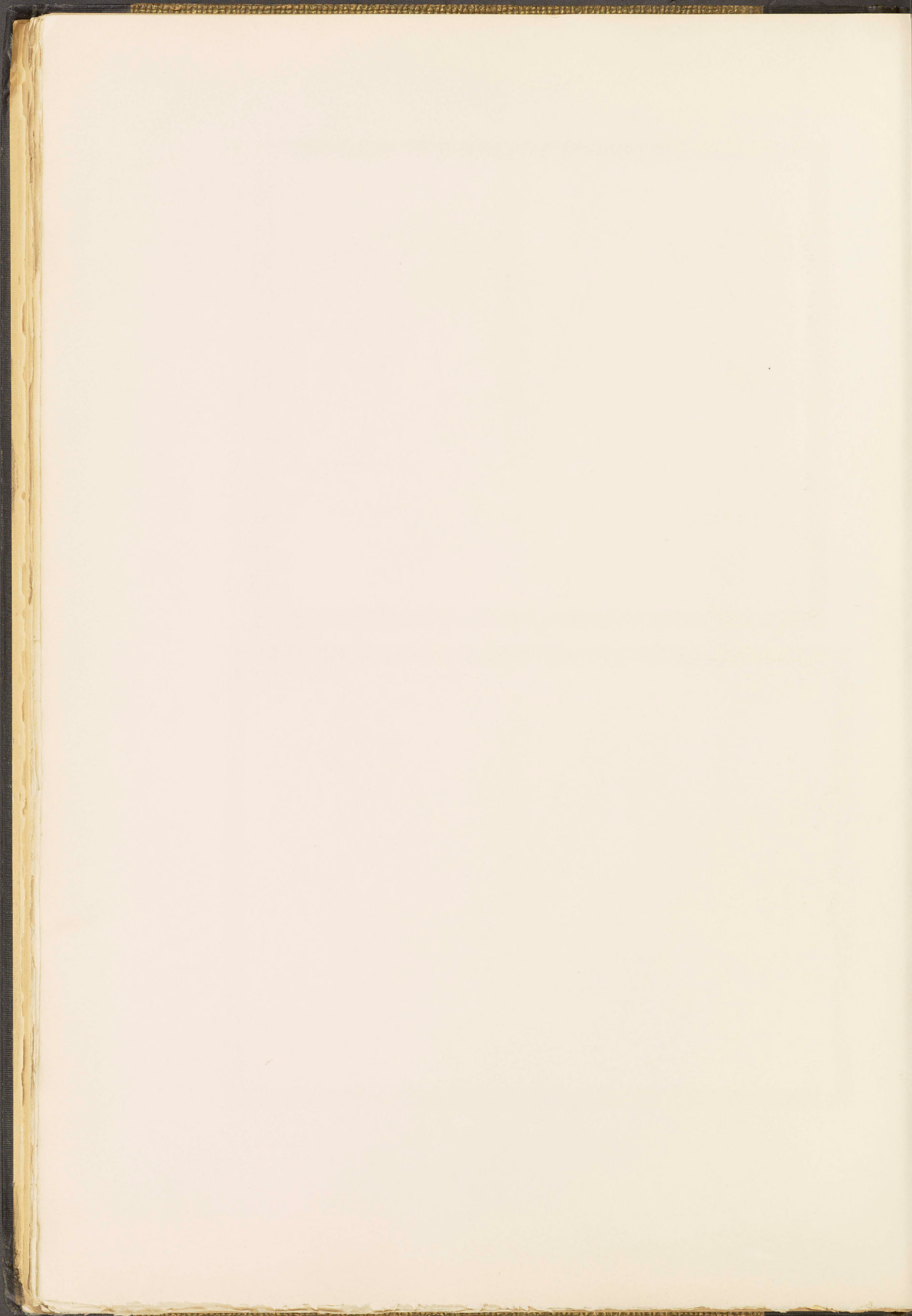


B 213



B 262

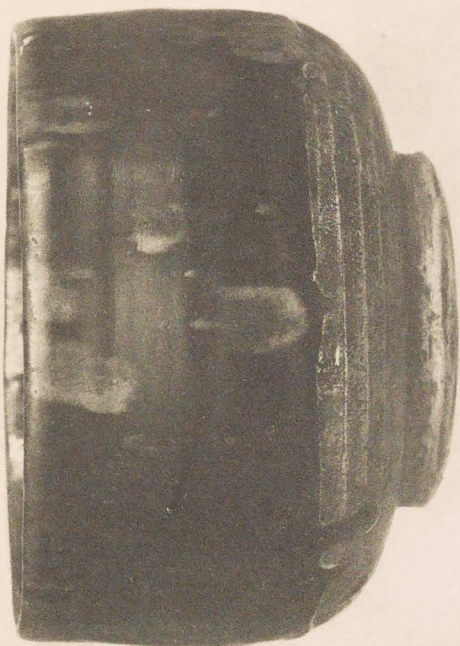




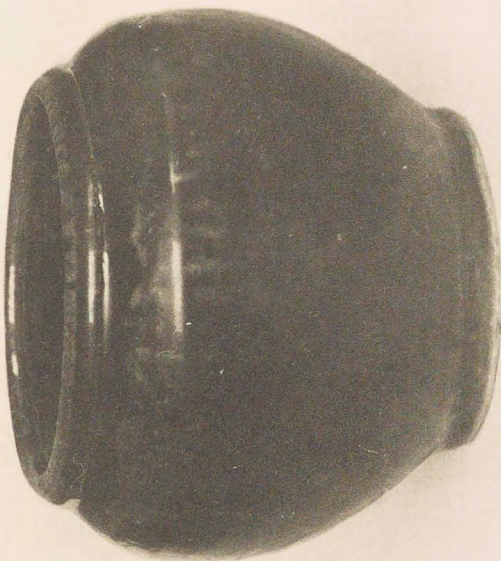




B 264



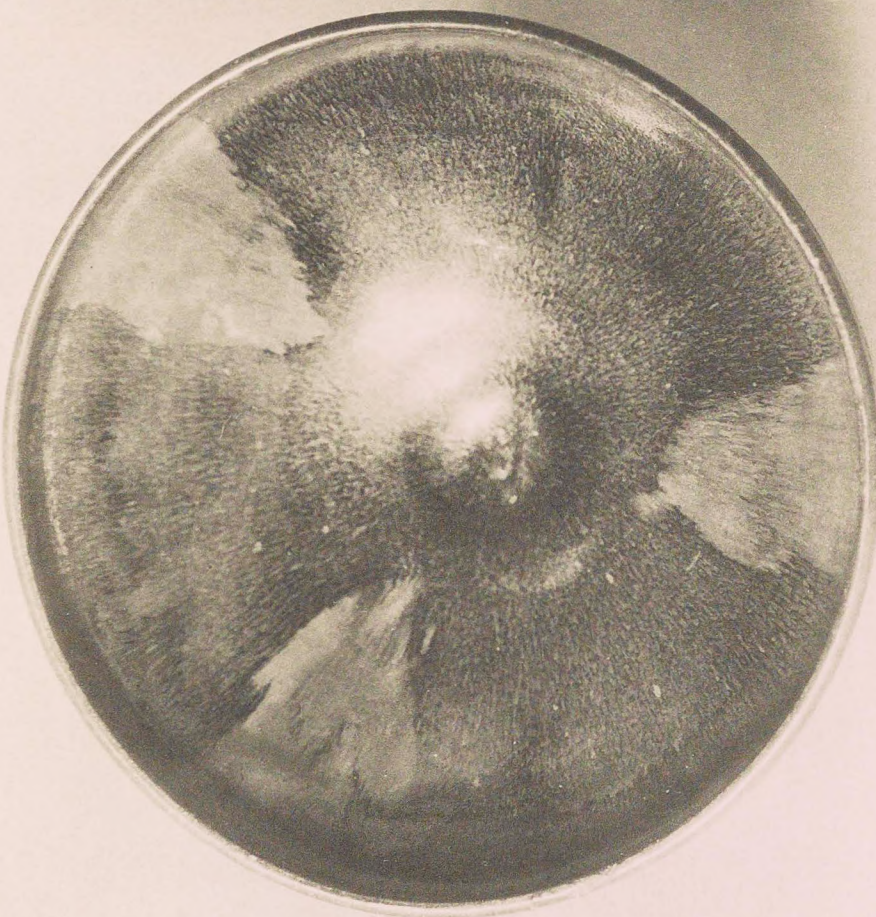
B 269



B 260

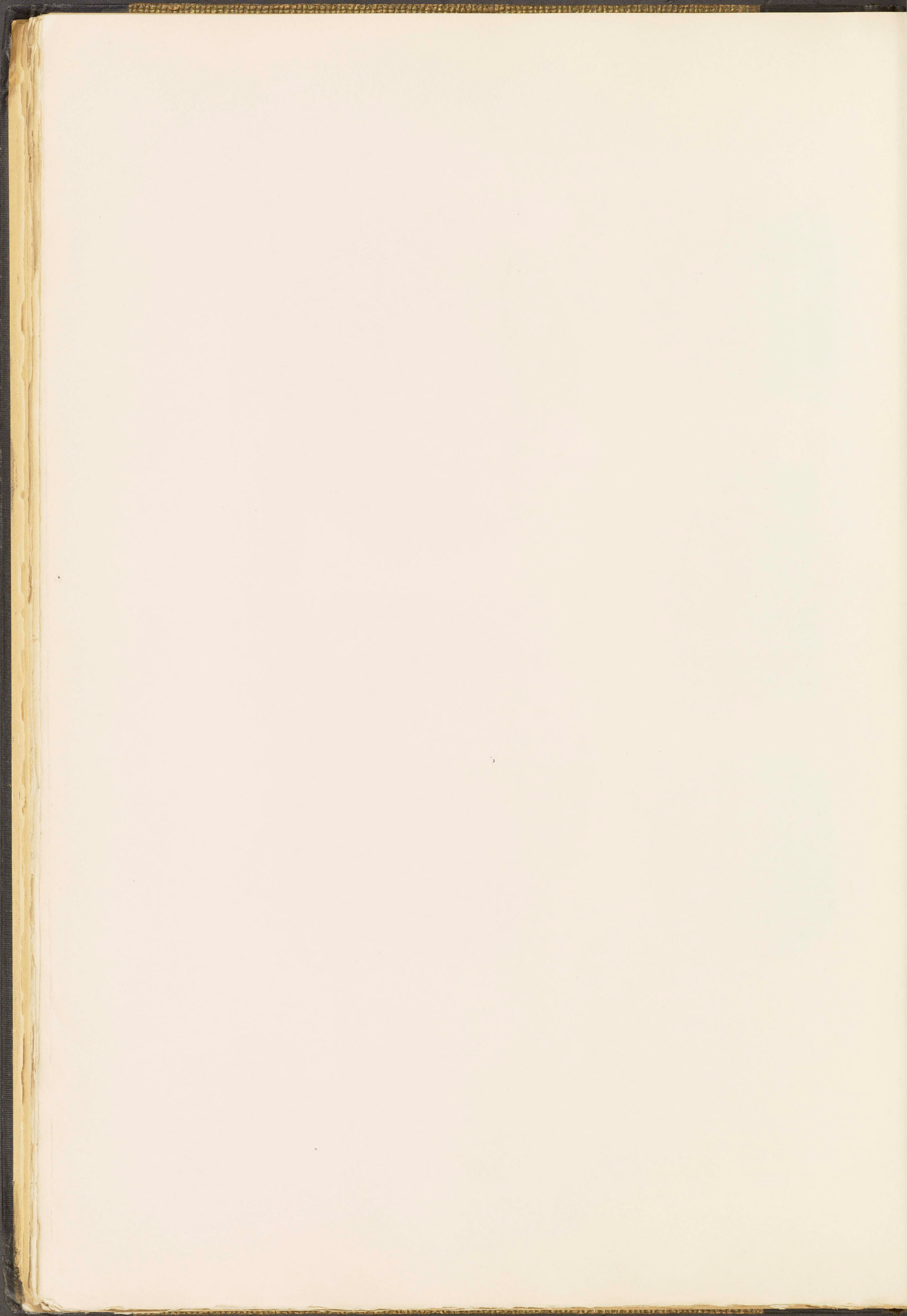


B 266

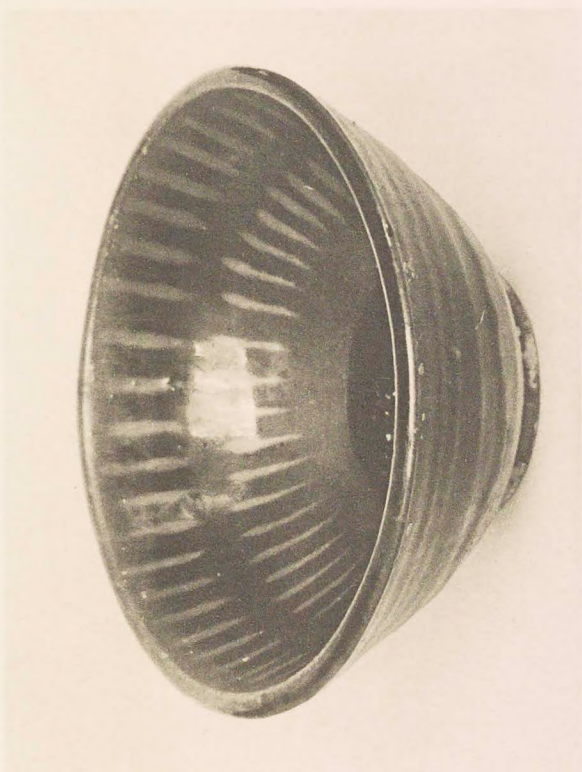


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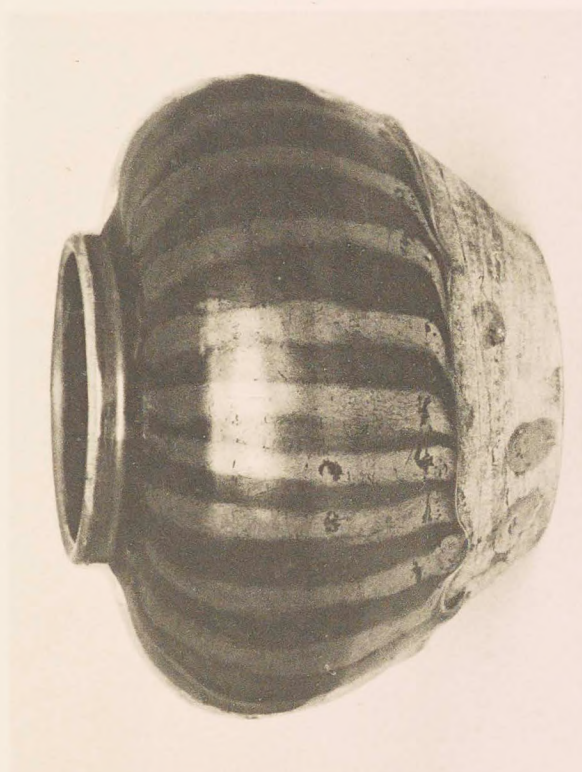




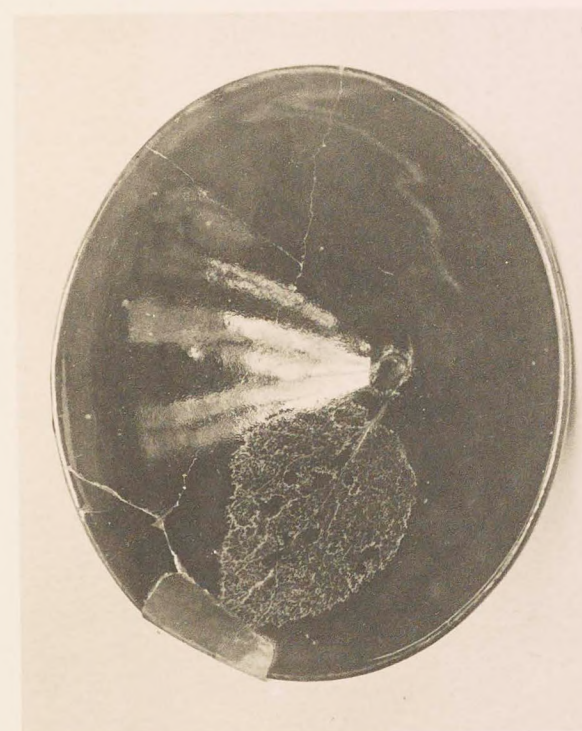




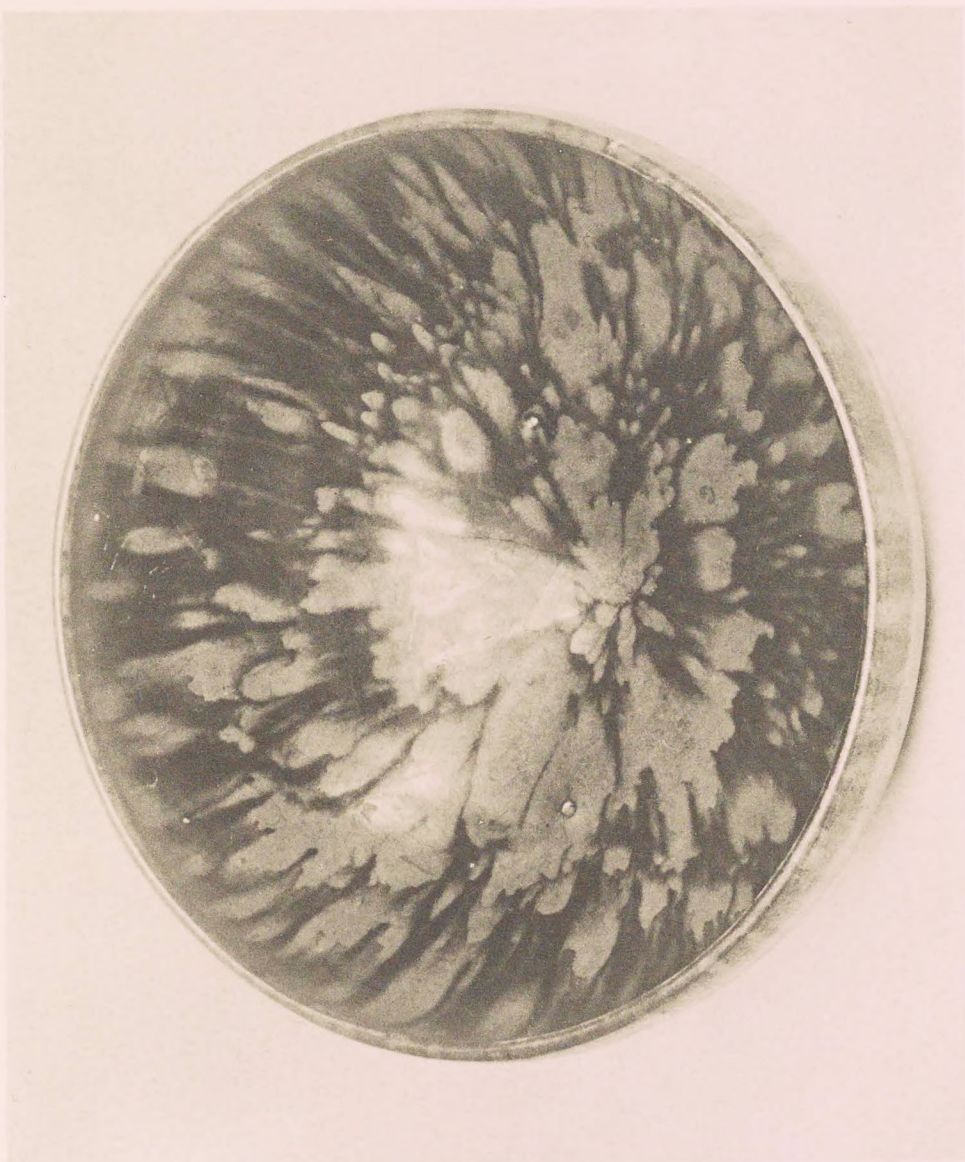
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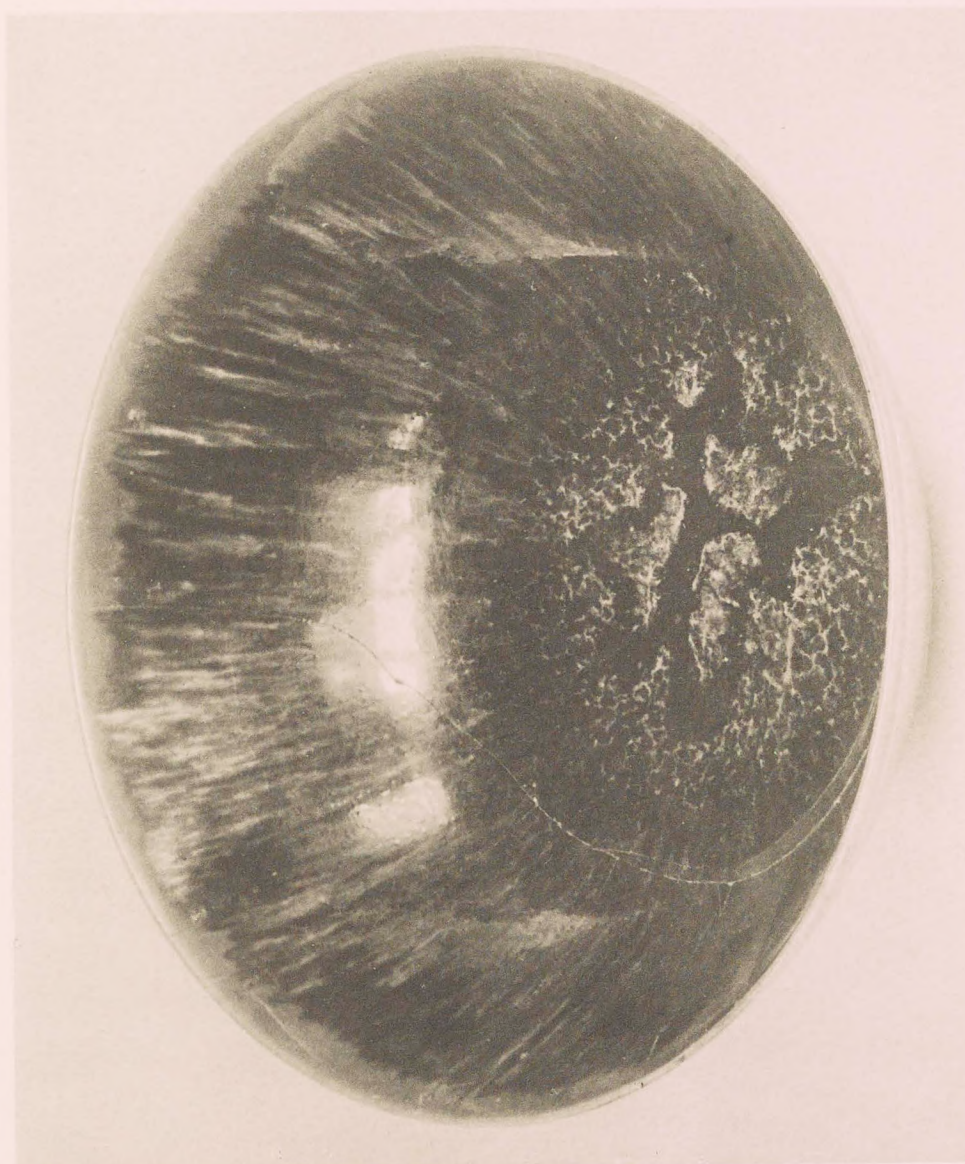
B 277



B 267

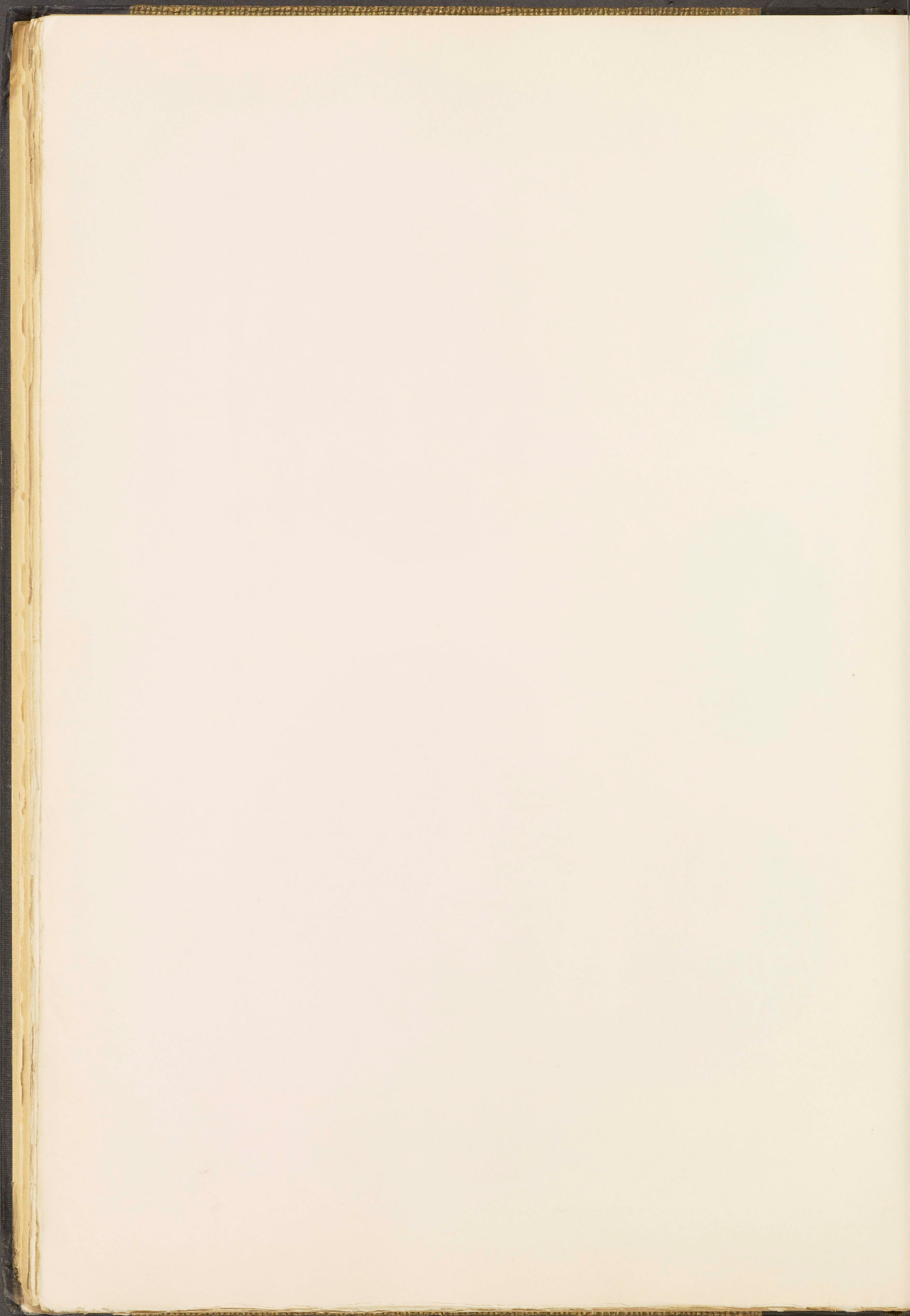


B 270



B 271







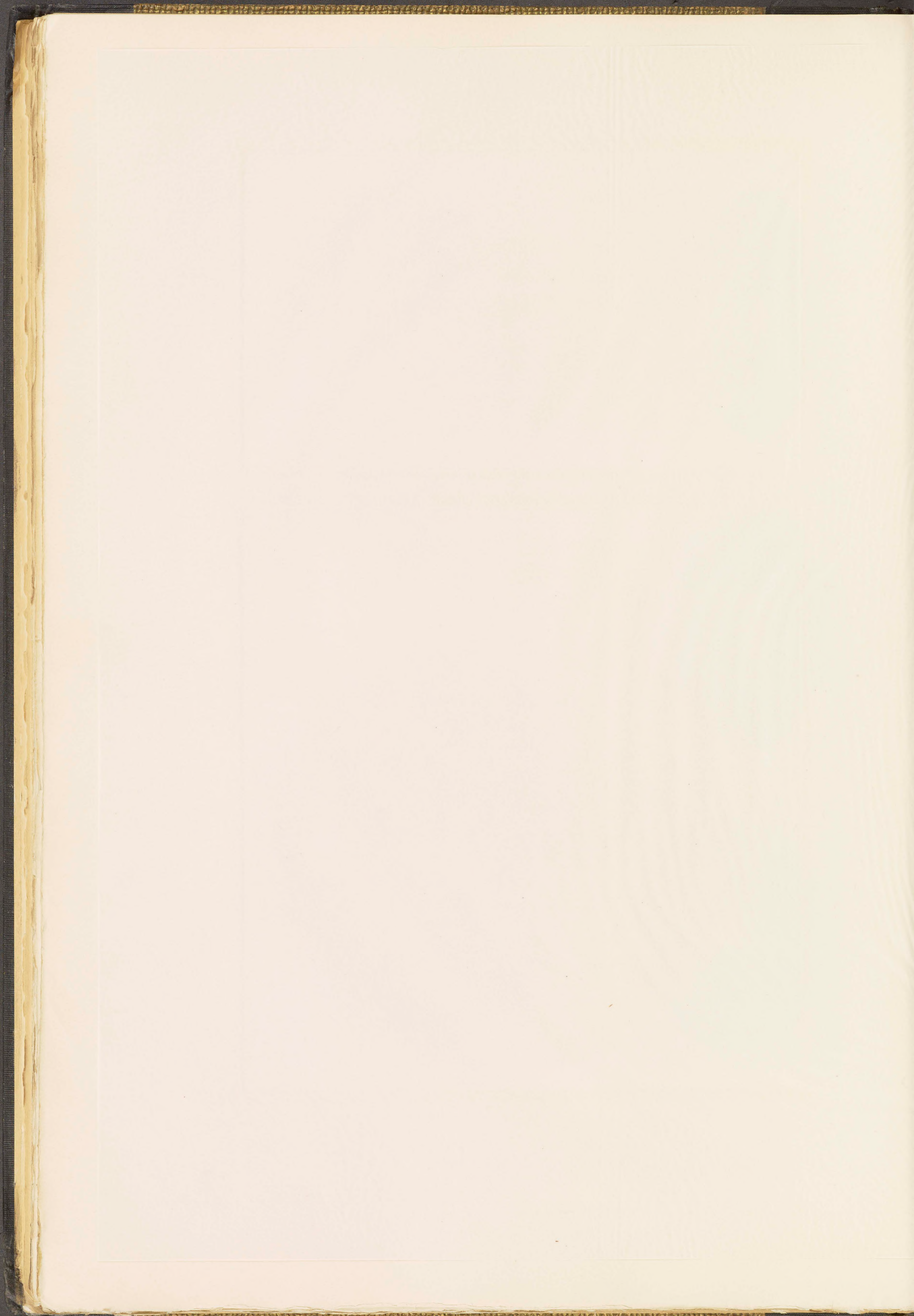


Il 229



B 279







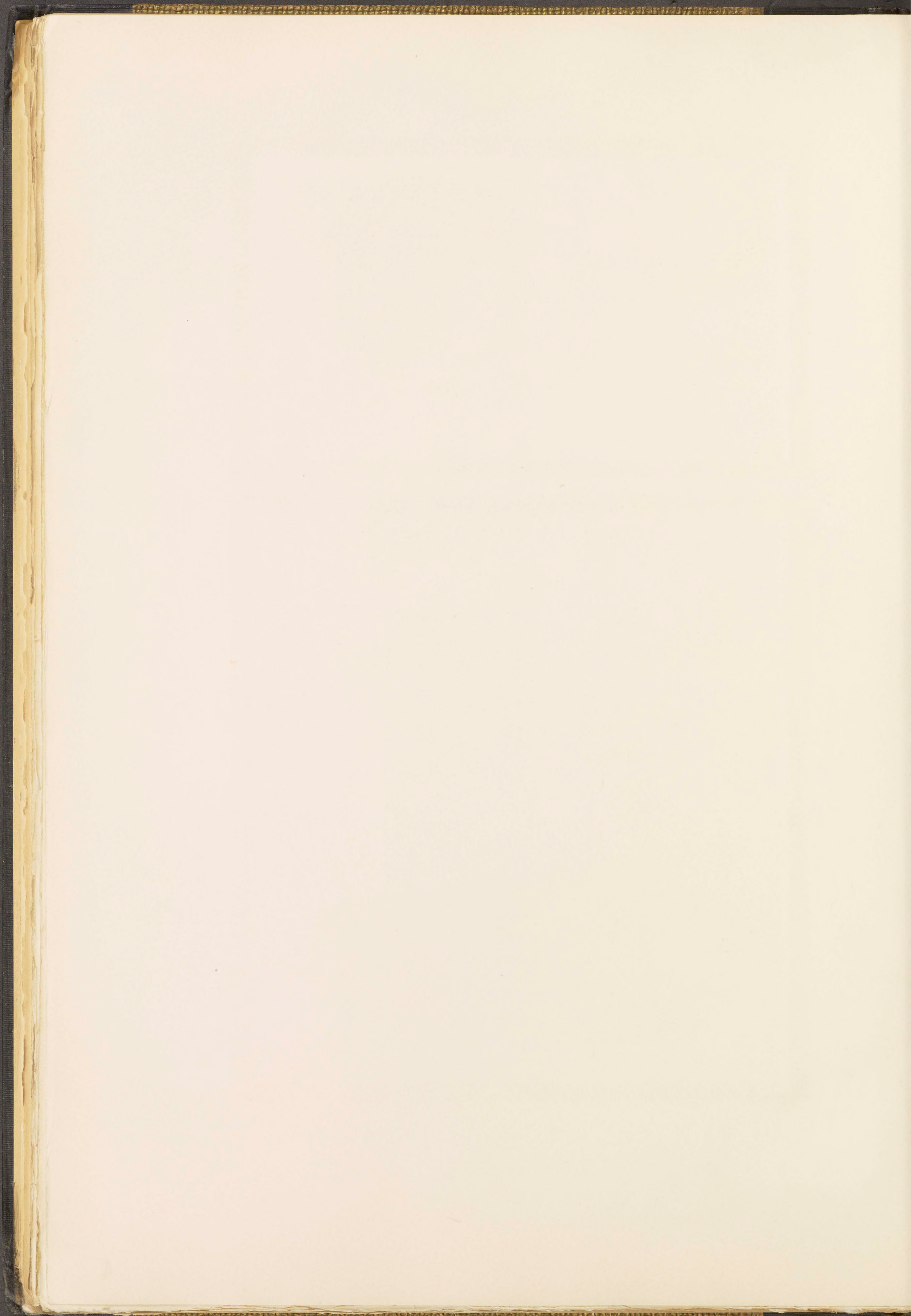


B 229



B 279

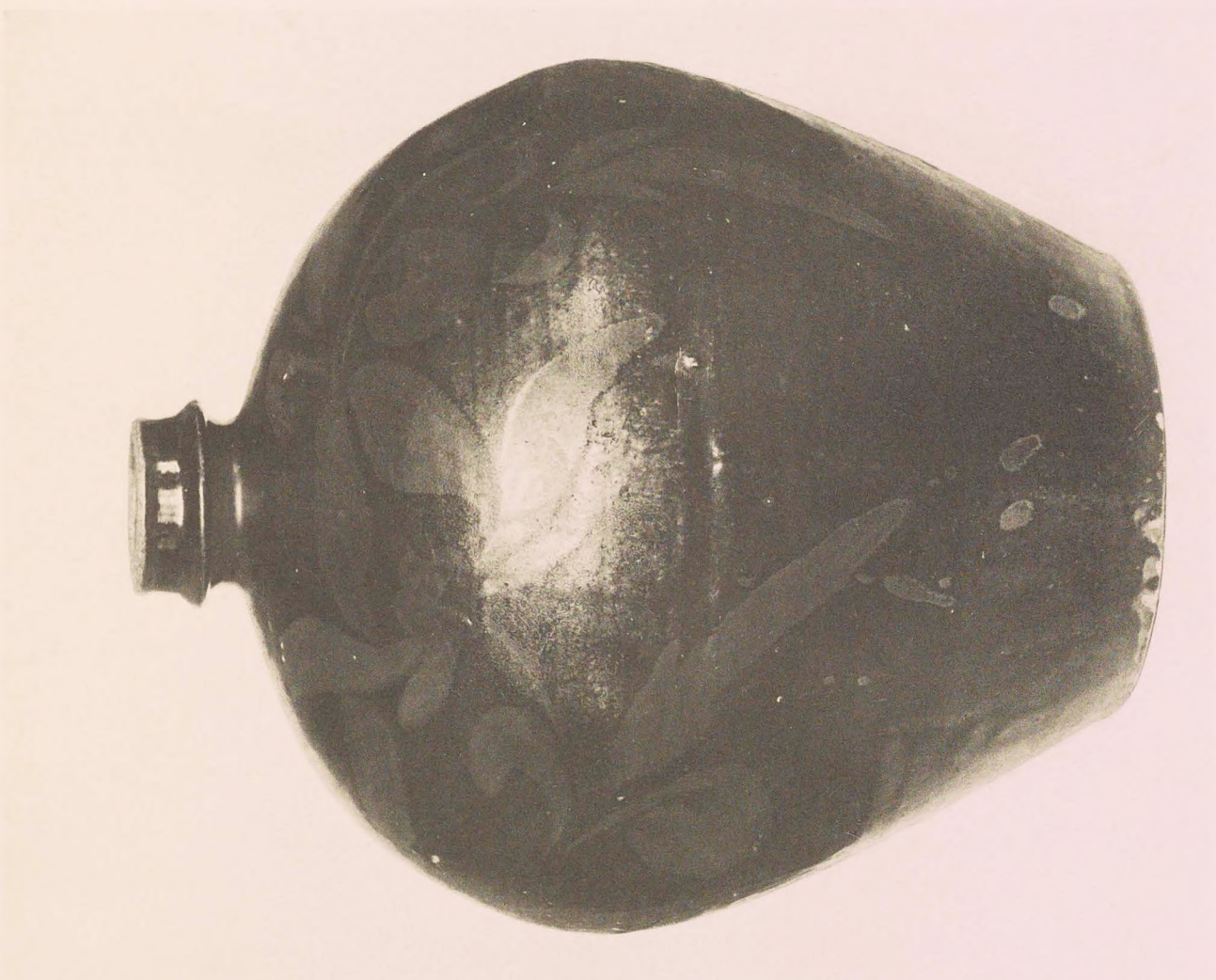




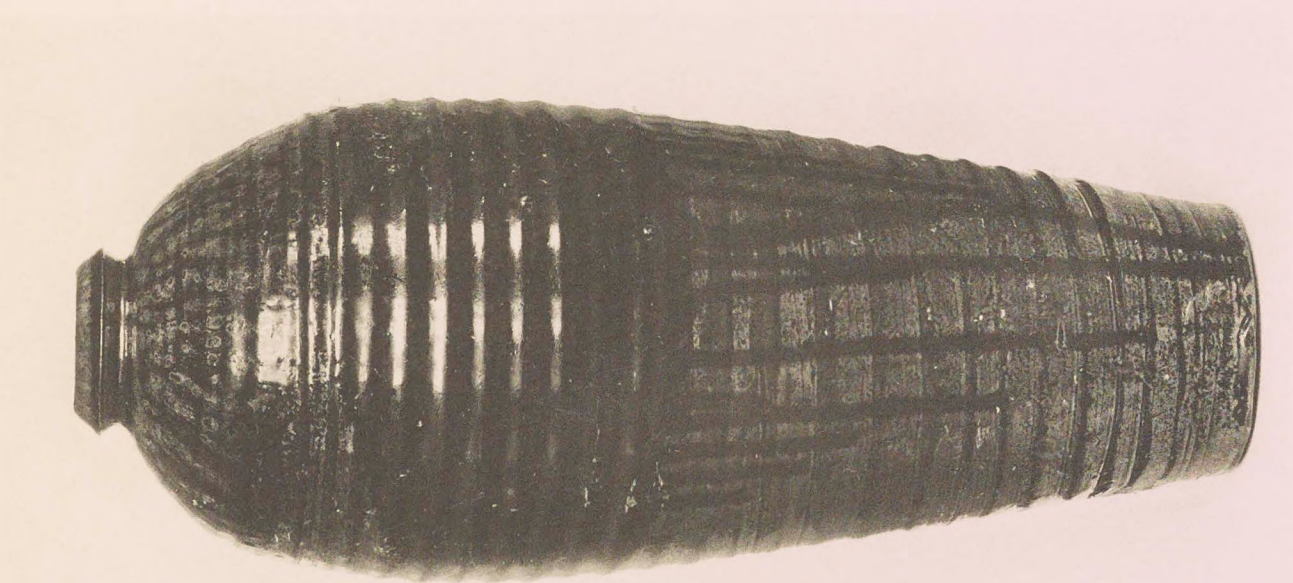




B 280

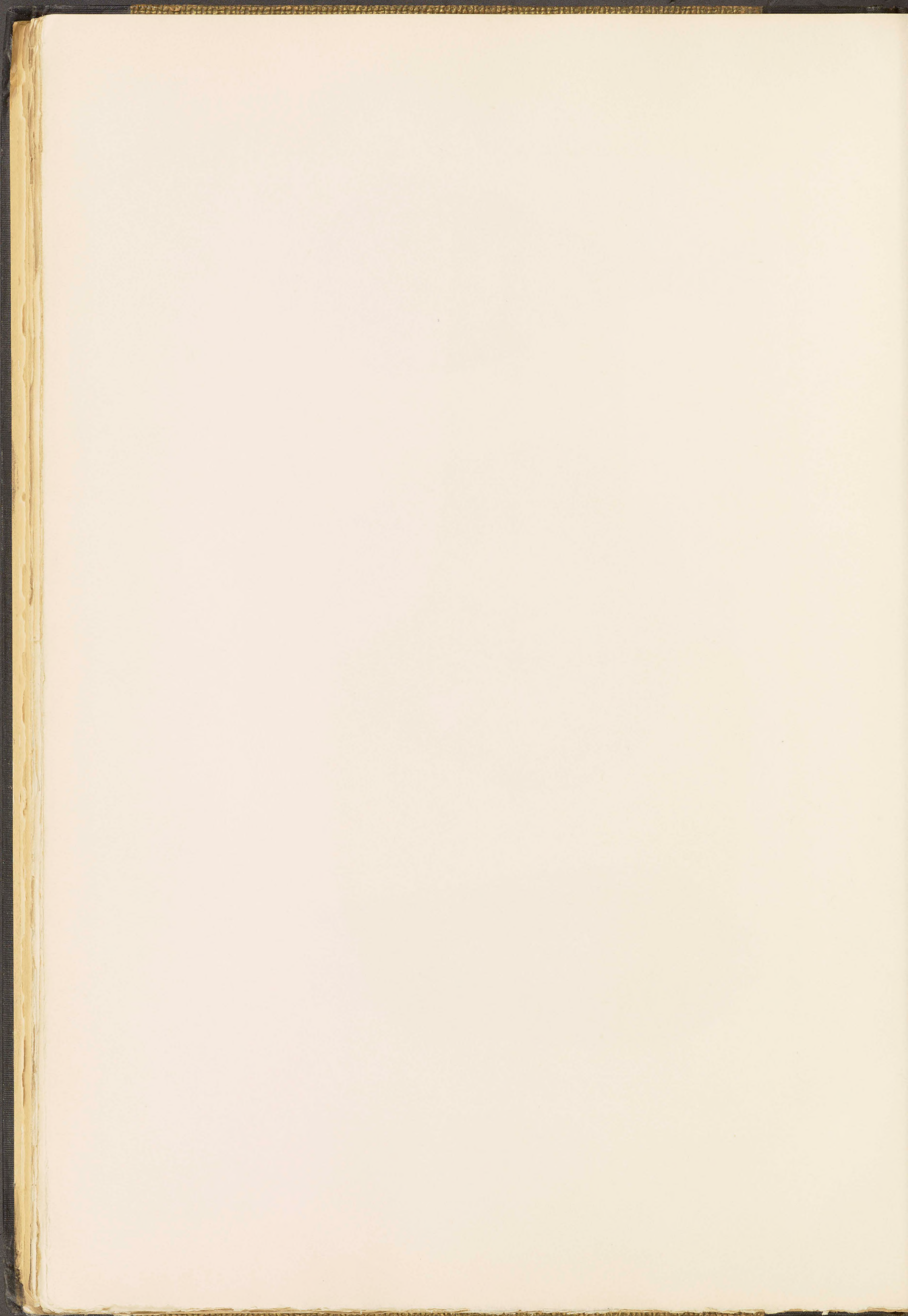


B 281



B 275



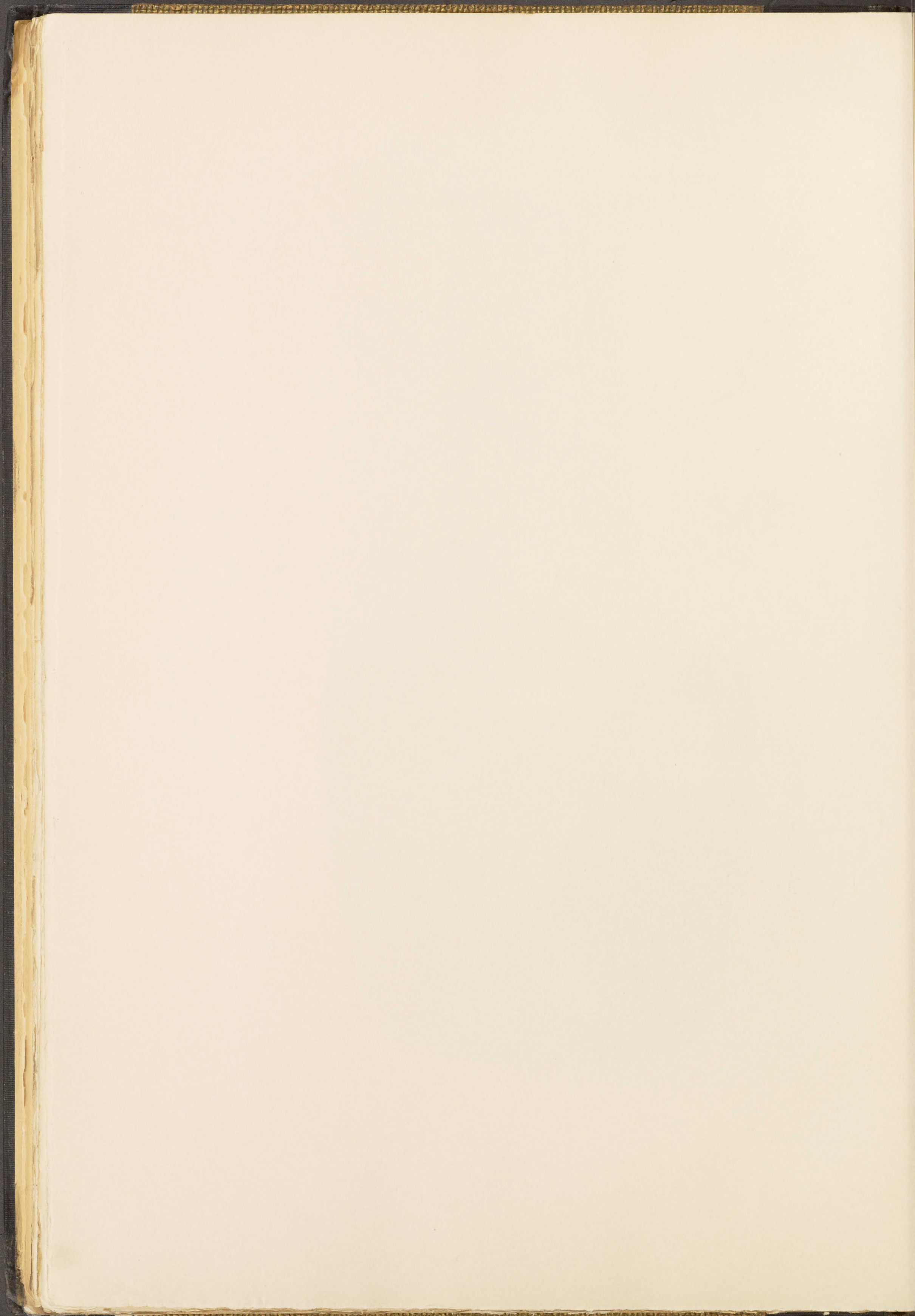






B 286









B 291



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B 263



B 259

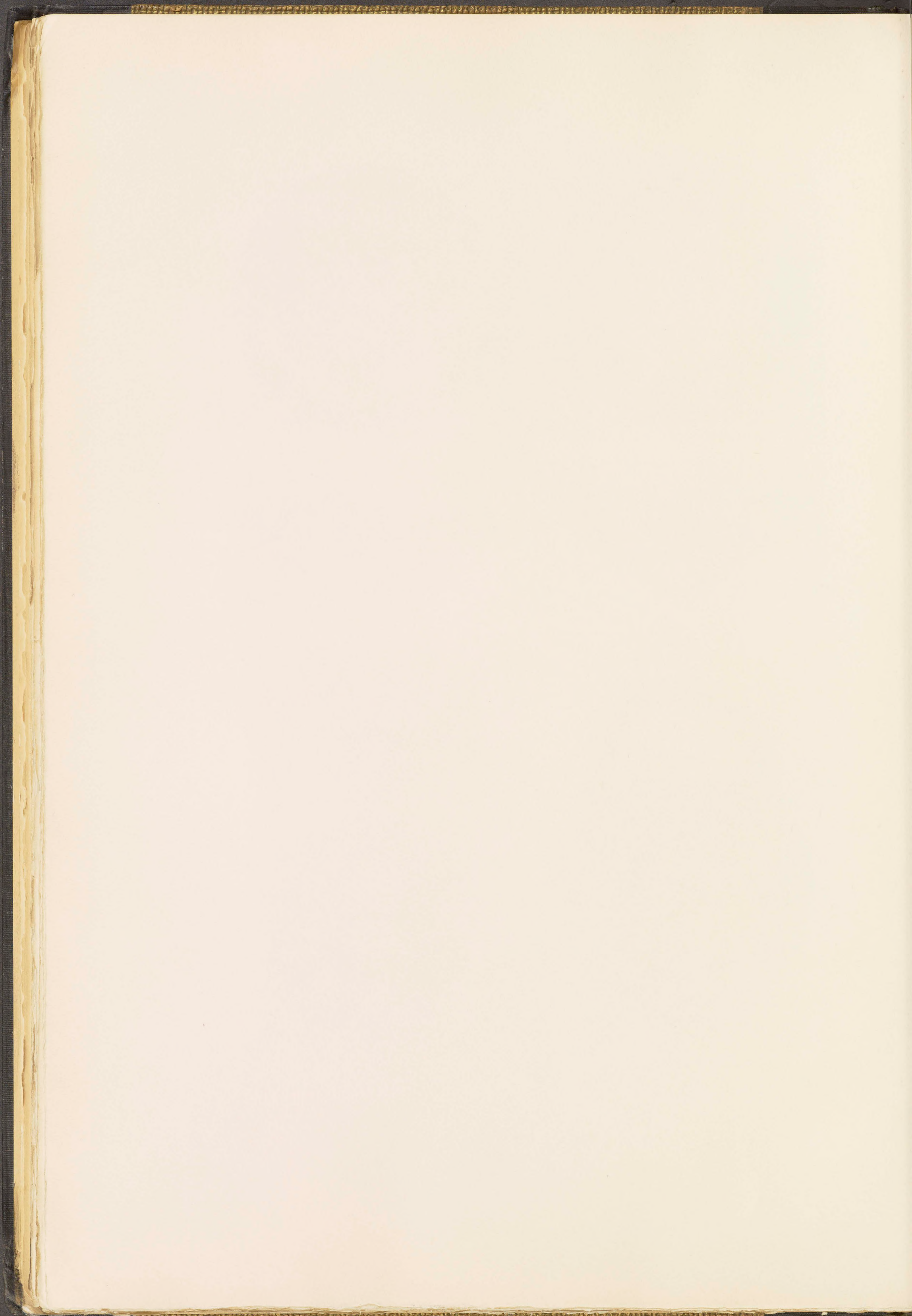


B 284



B 211  
B 210

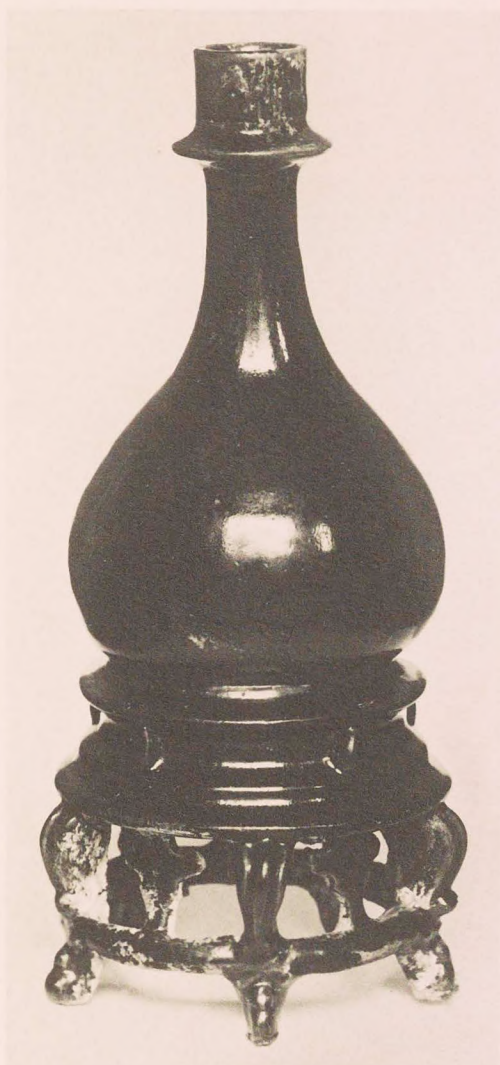








B 293



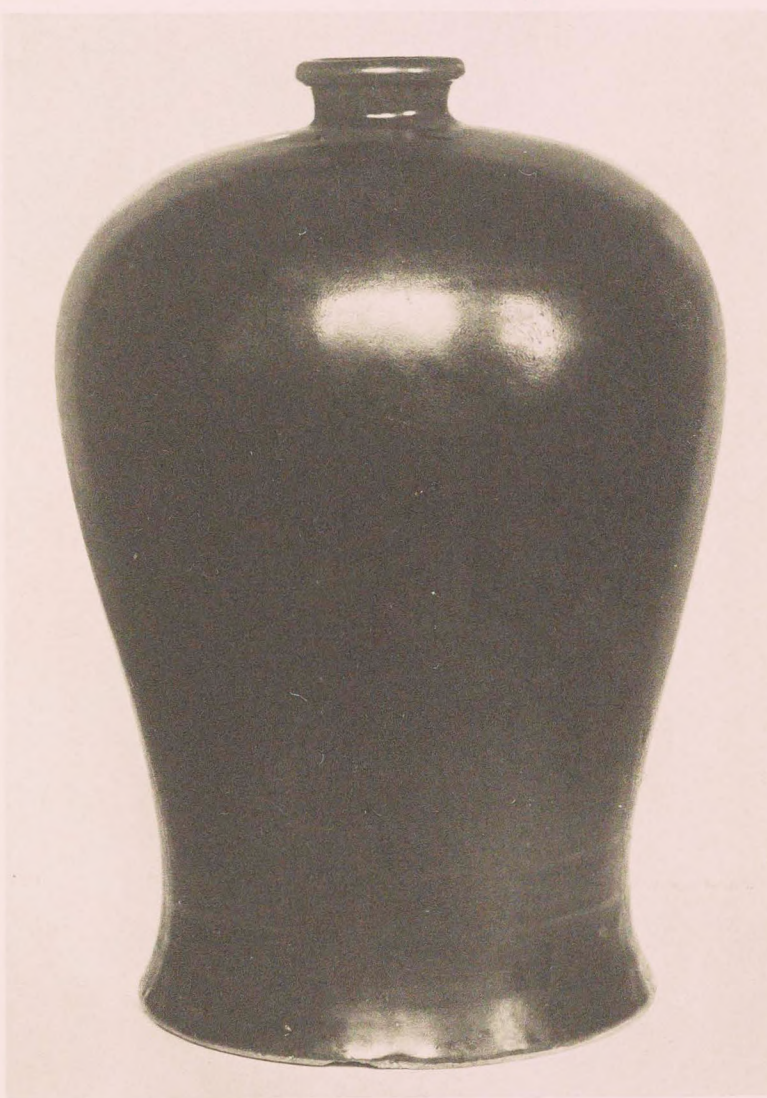
B 298



B 297

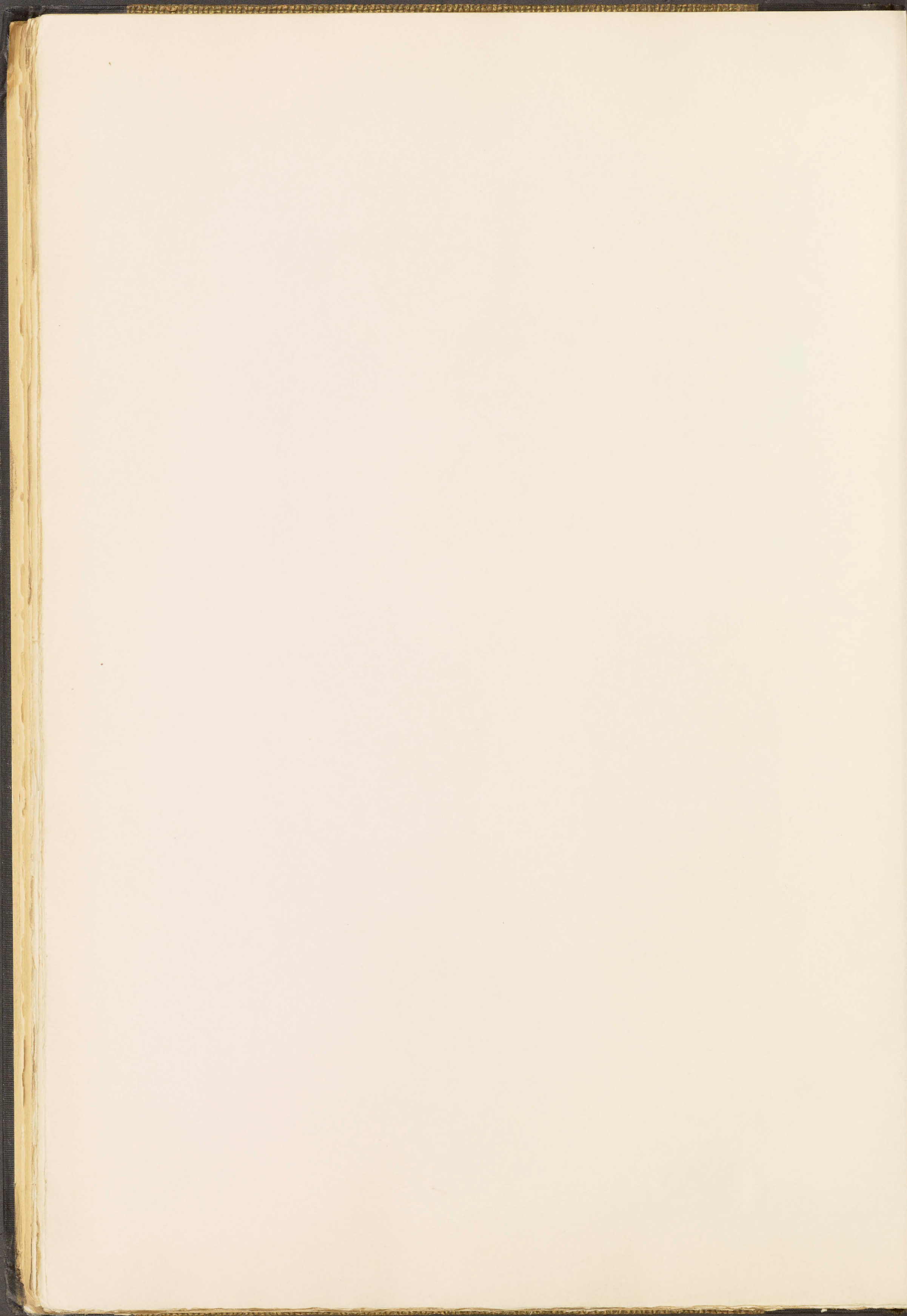


B 282



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B 283



B 300



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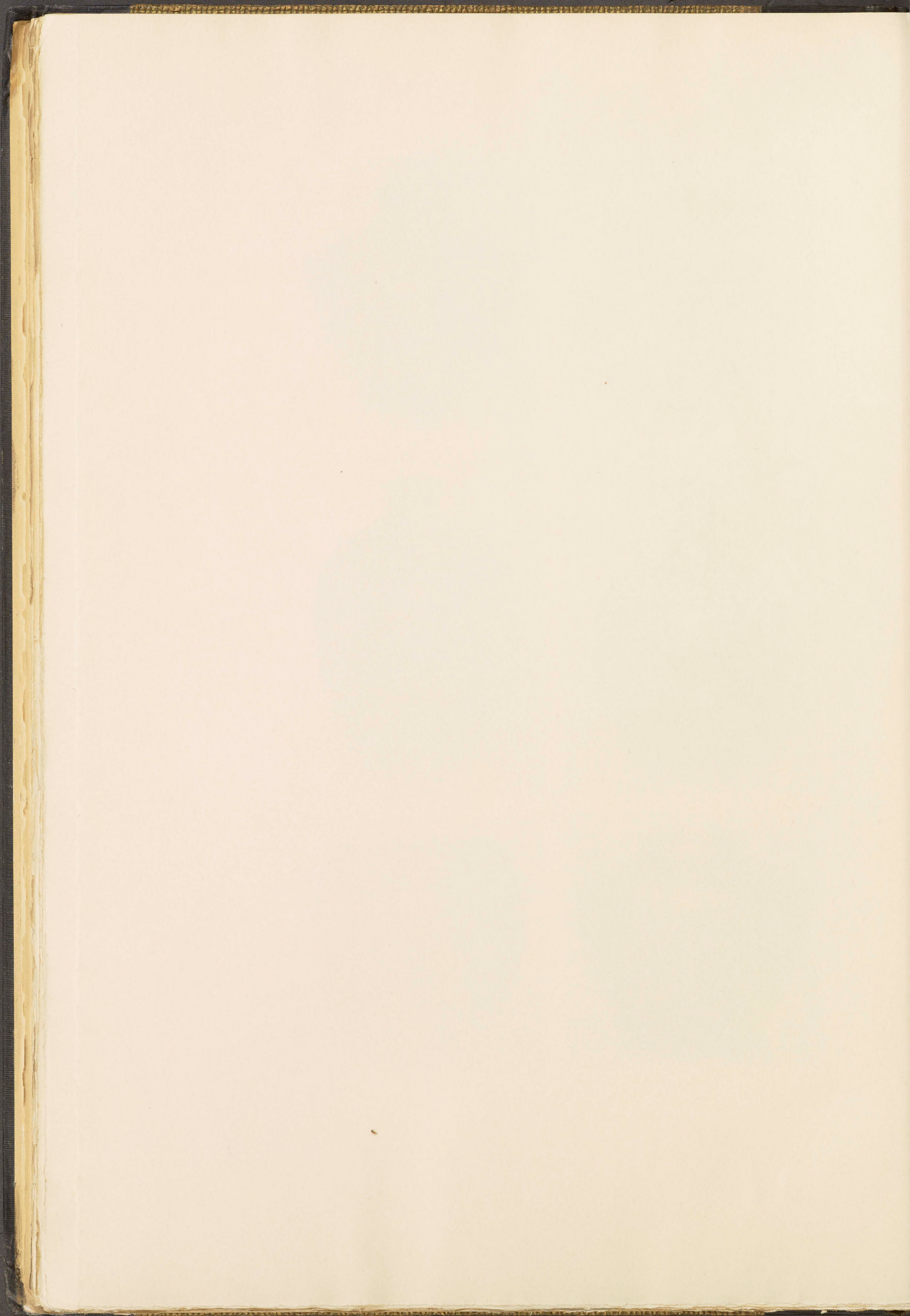


B 285



B 294

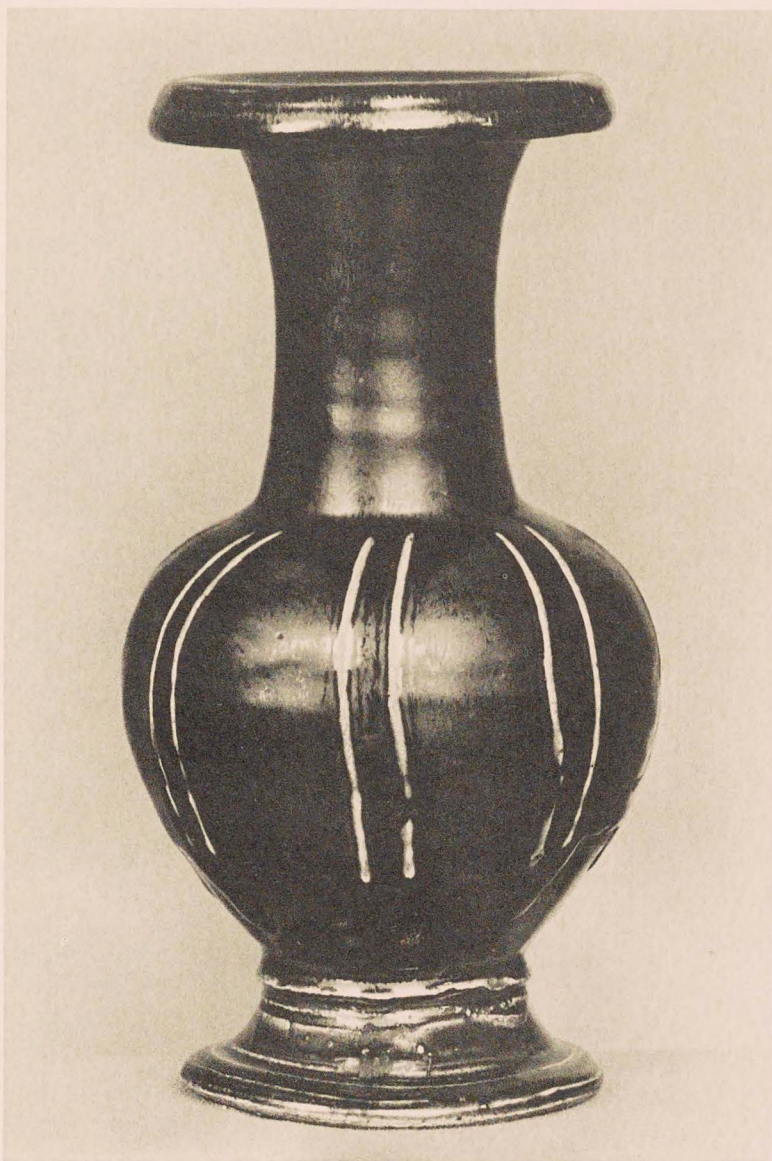








B 304



B 299

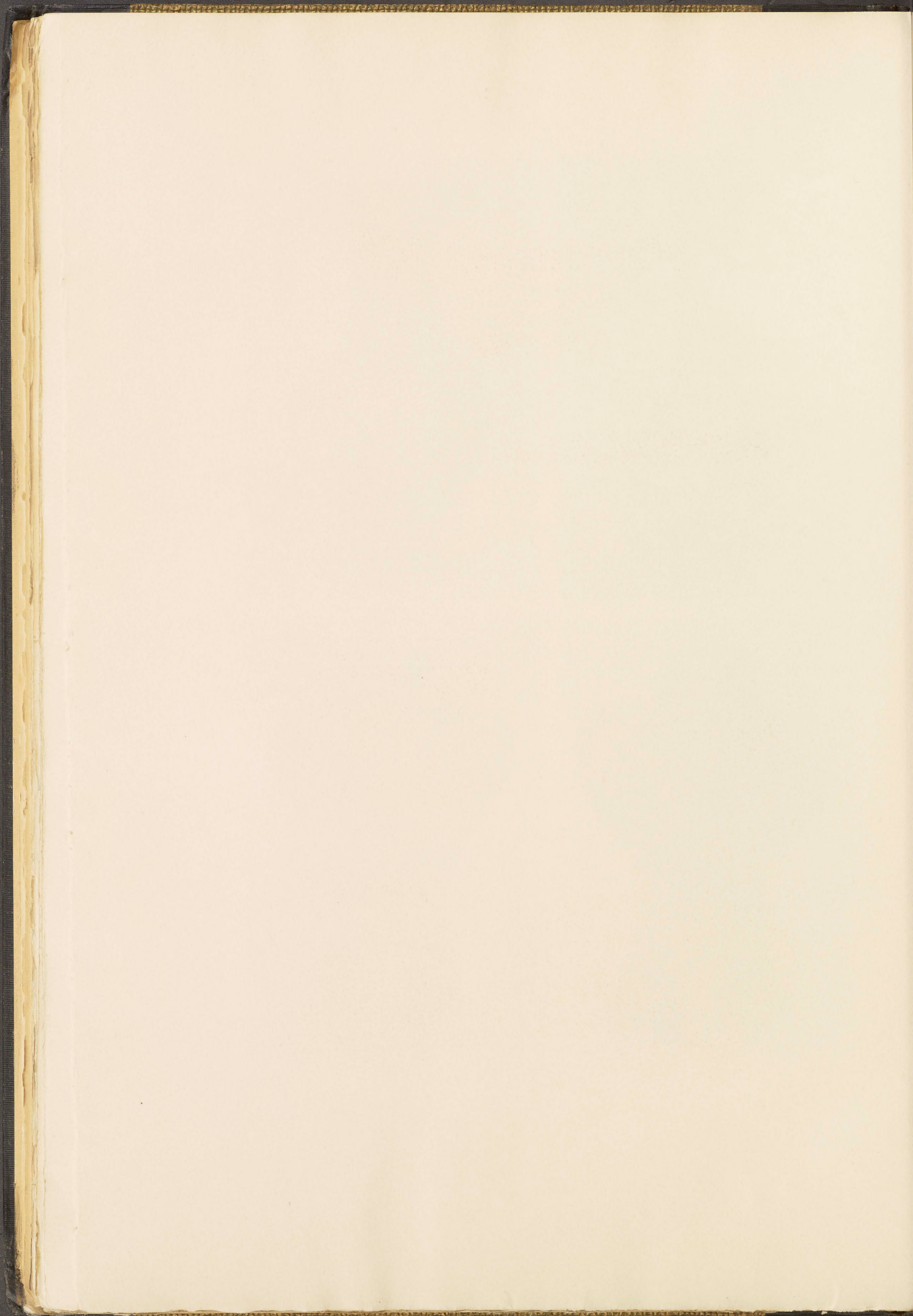


B 288



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B 302

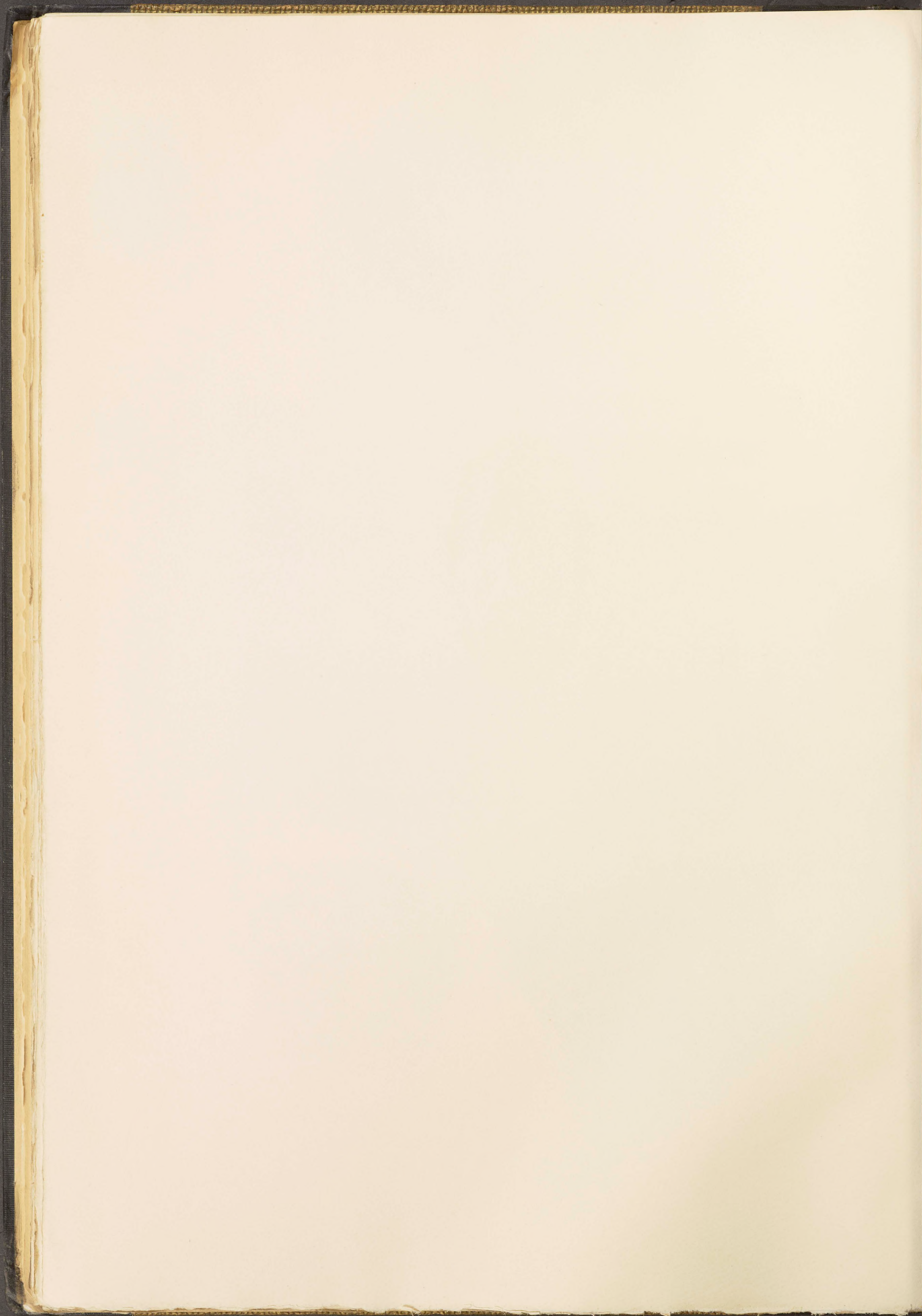


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